

SCHOOL ARTS

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NOVEMBER 1944

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A WORD ABOUT A MEMBER OF THE FAMILY

You members in the Western Arts Section who knew Harold R. Rice when he was an instructor at the University of Cincinnati will be interested to learn of his new position. For the past year he has been an Arthur Wesley Dow Scholar at Teachers College, Columbia University, where he earned his doctor's degree.

Beginning this fall, Dr. Rice is at the Art Department, University of Alabama, as Associate Professor of Art.

We wish Harold all kinds of success in his new position. Members of the Family are growing into new and more responsible positions each year and we delight in learning about their promotions.

WHERE IS THE LAND OF THE "CHEWING GUM" TREES?

Send for the pamphlet "Guatemala" and you'll be able to answer this and many other questions about this important republic in Central America.

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Send 1-cent for "Guatemala, Volcanic but Peaceful," to Secretary of the *School Arts* Family, 1411 Printers Building, Worcester 8, Mass.

STEP INSIDE MY TIPI (Tepee)

You will not want to refuse this cordial invitation given by the Southwest Museum in their 47-page leaflet, "Indians of the Plains." For only 33 cents you will receive a complete picture of nomadic tribal life of the Indians who roamed the Great Plains, perhaps on the very spot where your school stands now.

Your class will watch with interest as squaws play dice with wild plum stones and a bowl-shaped basket and they are sure to feel the mounting tension as the stirring Ghost Dance is performed, with its purpose of driving away the evil brought by the white man and of returning the dead from Spirit Land.

Send your 33 cents for "Indians of the Plains" with its wealth of colorful and accurate Indian information to Secretary of the *School Arts* Family, 1411 Printers Building, Worcester 8, Mass.

WHAT KIND OF PEOPLE WERE THE FIRST AMERICANS?

Seeing is believing, and your classes will brighten visibly when you bring actual pictures of prehistoric man into the classroom. Frankly a tonic for the imagination and a sure-cure for those who think that history is dull, these picture post cards taken of model scenes in the Southwest Museum will be well worth the sixty-three cents that will bring thirty cards to you.

The scene that I found most exciting was the one of man entering America for the first time, crossing the Bering Straits from Asia armed with spears, clubs and dogs.

In addition to the prehistoric scenes are the pictures of outstanding Indian art craft, both past and present. Imagine the excitement that will be caused by the grinning, ceremonial head-dress, painted and decorated with feathers, walrus whiskers, and shell. I could almost hear the monotonous rhythm of the tom-toms, just looking at it.

These interest-stimulants may be yours by sending 63 cents for the complete set of thirty Southwest Museum picture post cards to Secretary of the *School Arts* Family, 1411 Printers Building, Worcester 8, Mass.

TAKE YOUR CLASS ON TOUR TO EVERY ARMY POST, NAVAL STATION, AND AIR BASE IN THE UNITED STATES

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You'd think that this geographical "pepper-upper" would cost something, but it's absolutely free. Just write to C. J. Collins, Union Pacific Railroad, 1416 Dodge St., Omaha 2, Nebraska. Tell him you read about it in "Within the Family Circle" News Notes.

FAMED CHICAGO ART CENTER OFFERS PICTURE CATALOG

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To receive your catalog of reproductions and publications of the Art Institute of Chicago, send three cents for postage to Secretary of the *School Arts* Family, 1411 Printers Building, Worcester 8, Mass.

ADD A DASH OF LATIN RHYTHM TO YOUR SOUTH AMERICAN STUDIES

We expect others to be familiar with our Fourth of July, but how much do you know about the Festival de Amancaes, national holiday of Peru, or the Grand Carnival in Rio de Janeiro, like our Mardi Gras? Meet the challenge today by sending for the pamphlet of the Pan American Union "Some Latin American Festivals and Folk Dances."

You'll add the Chilean cowboy dance, the "Cueca" and the "Gato" of the Argentine gaucho to the already familiar rumba, samba and conga—and what willing students you'll have. Sprinkled liberally with music and pictures, this 20-page pamphlet is well-worth the 11 cents you send for your copy to the Secretary of the *School Arts* Family, 1411 Printer's Building, Worcester 8, Mass.

MEXICAN MAGIC TURNS LUMP OF CLAY INTO JAR

Today, as before the Spanish Conquest, the natives of Coyotepoc Village, meaning "Hill of Coyotes" are making the black, unglazed pottery from one lump of clay and without the use of the potters' wheel.

The whole story of this pottery can be gathered by reading the legends under the fifteen plates, or if you want more complete information, just see the opposite pages for the history of this art, written by two eminent archeologists.

Interwoven with the folklore of the Oaxaca Indian, these jars have many uses, varying from a container for returning the heart of a person who has been frightened to a sounding box when built into a church wall.

Like to have a copy? Send only 78 cents to the Secretary of the *School Arts* Family, 1411 Printers Building, Worcester 8, Mass.

WHAT YOUNGSTER ISN'T INTERESTED IN AVIATION?

Here is just the fuel to fire the imagination and enthusiasm of your class—the current issue of *Air Age Education News*, put out by the American Airlines, Inc. This publication is an inspiration to every student, pointing to the importance of education in every future air job, whether it's being a stewardess, piloting a transport, or polishing the wings.

You'll find the list of over a dozen books, booklets, and pamphlets with detailed descriptions of great help to you in keeping up with and ahead of your air-minded pupils. For example, in the issue I was reading, there was a valuable illustrated list of new teaching aids, including a free Air World Map, and a United States Air Transport System Map.

To receive your free copy of the *News* just write direct to N. L. Engelhardt, Jr., Director of Air Age Education Research, 100 East 42nd Street, New York 17, New York. Just say, "I'm a member of the *School Arts* Family" when you make your request.

ALL OFFERS OF SUPPLEMENTARY SOURCE MATERIAL ON THIS PAGE EXPIRE ON DECEMBER 31, 1944

THE SCHOOL ARTS MAGAZINE, published every month except July and August. Publication office, The Printers Building, 44 Portland Street, Worcester, Massachusetts. Entered as second-class matter, August 1, 1917, at the Post Office at Worcester, Massachusetts, under the act of March 3, 1879.

"YOUNG AMERICA PAINTS"

for Christmas!



Design incised and also in relief



Design cut into background



Design wholly cut in relief

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INTRODUCTION TO THE NOVEMBER NUMBER

*A picture is not wrought
By hands alone, Good Padre, but by thought.
In the interior life it first must start,
And grow to form and colour in the Soul;
There once conceived and rounded to a whole,
The rest is but the handicraft of art.*

—William Wetmore Story

★ Much thought has gone into the planning of this number of *School Arts*. The Editor and contributors have taken elements of book making as bases for developing the "handicraft of art." This is a splendid number for creating an interest in printing, photography, etchings, block prints, bookplates, posters, engraving, and hand tooling for bindings. The "Art of the Book" or "Book Art" is a most appropriate title.

★ The nature of our subject this month requires more pictures than lectures, therefore there are about four-fifths more illustrations than text—which may recall an old slogan, "Draw and the Child draws with you; talk and you talk alone."

★ To give the number the proper atmosphere, the savor of printer's ink, it opens with a story about Benjamin Franklin and his experiences in the United States and in London as one of our early printers. A rather fascinating history, particularly to those who have had anything to do with the printing or newspaper industry.

★ The art of typography has seen many changes in the past 200 and more years, whether for the better or not depends upon the point of view. If



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teachers can locate examples of title pages, advertisements, posters, and other printed matter of more than even fifty years ago, and compare them with modern examples of the same character, they will create an interest and provoke a discussion in the art class of considerable practical value. It would be even more interesting to see examples of printing produced by or at the time of B. Franklin, Printer.

★ Design is a fundamental element in the art of the book. There are many schools, or ideas of design. See pages 76 and 77 for good examples of variation as shown in hand-tooled book bindings of European artists.

★ Good illustrations depend upon good photographs. The engraver cannot make a satisfactory halftone for printing from a poor photograph. On pages 78 to 82 you will find considerable information about photography, beautifully illustrated. You may have a "problem child" who will respond when given an opportunity to exercise his hobby—perhaps create one.

★ Block printing, according to M. Grace Helms, page 106, "is a sure cure for boredom in the art class." Her pupils in the Boswell Junior High School, Topeka, Kansas, had remarkable success with their block, as the illustration shows. On the same page are three calendar block prints by pupils of the Roosevelt Junior High School, Milwaukee.

★ On page 84 are a few of the many prints made in Chicago schools, under direction of Elizabeth Wells Robinson, Director of Art. These are excellent examples of design, cutting, and printing.

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McGraw-Hill Publishing Co. writes us:

"I have found 'The Color Helm' very useful. So much so, that we could use two more in our Art Department." (Signed) B. W. Reiter, Manager, Illustration Department.

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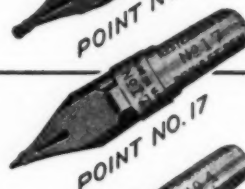
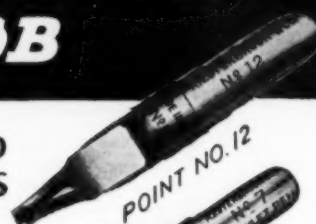
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★ Now turn to pages 87, 88, and 89. Our own Editor, in a few words but several illustrations, tells about Oriental block printing processes which are quite different from the European method and our own. Evidently "there is much for the modern artist to learn from" the Chinese artist. See particularly page 89 for details.

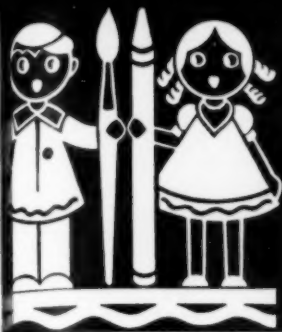
★ Katharine T. Burchwood, Lake View High School, Chicago, contributes another block print article with just enough "snap" to make the designs interesting but not enough detail to make them difficult. On the same pages there is one block print from Edinboro College, Philadelphia, which requires a little more artistry. A very interesting page.

★ Perhaps the most interesting illustrations in this November number are the series of wood cuts depicting an Ancient Battle History of the Old World in 1533. The art of wood engraving, while it may not be a "lost art" is certainly not as common as it once was. Other processes have taken its place. These illustrations on pages 90 to 95 are to be studied for their many qualities of design, attention to detail, and the apparent degree of patience which must have controlled the engraver, Burgk Mais. Note that some of these illustrations are zinc etchings and some are halftones. Some one may ask why?

★ Several other articles related to "the book" are in this number. Bookplates, monograms, poster making, each have been successfully used by art teachers in their classes. All should be studied.

The Managing Editor

School Arts, November 1944



SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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BENJAMIN FRANKLIN PRINTER

The Franklin Institute
Philadelphia, Pennsylvania



Benjamin Franklin—Printer



THE YOUNG FRANKLIN. From a painting by Enoch Wood Perry made in 1884, showing Franklin, his youth, when he worked for his brother in Boston. A copy of the *New England Courant* is depicted on the wall behind him.



BENJAMIN FRANKLIN started life as a printer's apprentice, and for all his manifold activities, this was his profession and he was always proud of it. The first words of his will are, "I Benjamin Franklin, Printer . . . " and some time before he had

decided to close his life with this famous epitaph.

When Franklin was a boy, his father, casting about for a suitable profession, decided that he would apprentice young Benjamin to his brother James, then a printer in Boston. Franklin liked the work; he liked dealing with books; he liked writing his opinions and influencing the thoughts of others. When he was only sixteen, chance made him the publisher of a news-

The Body of
B. Franklin Printer
(Like the Cover of an old Book
Its Contents torn out
And stript of its Lettering & Gilding)
Lies here, Food for Worms.
But the Work shall not be lost;
For it will (as he believ'd) appear once more,
In a new and more elegant Edition
Revised and corrected,
By the Author.

paper. It was a most auspicious chance, because it gave him both a feeling of independence and a knowledge of the effects of censorship of the press.

His brother, having written some articles mocking the Boston authorities, was put in jail, and Benjamin, in his absence, took charge of the journal. He proceeded to write the eighth of the papers which he signed with the name of Dogood. He said, bluntly, "Without freedom of thought there can be no such thing as wisdom; and no such thing as public liberty without freedom of speech; which is the right of every man as far as by it he does not hurt or control the right of another; and this is the only check it ought to suffer and the only bounds it ought to know. . . . Whoever would overthrow the liberty of a nation must begin by subduing the freedom of speech; a thing terrible to traitors."

He followed this up with an article stating that the commonwealth suffered more from hypocritical pretenders to religion than from the openly profane. On his release, James continued his dangerous attacks, this time more against the magistrates than the ministry, and was promptly forbidden to publish his paper. So Benjamin took over and became a publisher. It was supposed to be a nominal distinction, but no one had reckoned on the spirit of the precocious apprentice. Thus Franklin, at sixteen, announced there would be a new policy for *The Courant*. The little skirmish with the authorities had obviously taught him the uses of discretion, as well as the value of a free press. The new policy would, according to the editor, emphasize "the diversion and merriment of the reader."

However, when he published his *An Apology for Printers* some years later (June 10, 1731), he made clear his insistence upon an uncensored press. People's opinions vary, he said, and it is the printer's business to print them. They are "educated in the belief that when men differ in opinion, both sides ought equally to have the advantage of being heard by the public; and that when truth and error have fair play, the former is always an overmatch for the latter. Hence they cheerfully serve all contending writers that pay them well, without regarding on which side they are of the question in dispute. . . . If all printers were determined not to print anything till they were sure it would offend nobody, there would be very little printing."

Because he and his brother did not get along and because he felt that his talents were being stifled, Franklin took the then drastic step of running away before his term of apprenticeship was actually over. He went to Philadelphia, where he was employed as a journeyman printer by Samuel Keimer. He was soon to add London to the list of cities in which he was active as printer. Much later, at another period of his life, would come the famous press at Passy, France.

Type, as well as press, paper, and ink, had to be imported from England. Even in England, new type was expensive and not easy to procure in quantity or variety. The common English press, an imperfect

machine, was used until it became inaccurate from age or mishandling. English ink was carelessly made. Paper was so expensive to import that economy necessitated close-set under-sized pages and small type. More than that, the Philadelphia printers, among whom Franklin worked, were even worse than the Boston group. There was Keimer, Franklin's employer, and Bradford, who was inept even for the time. It is quite possible that Franklin would have eventually pulled himself out of this slough of incompetency, but, on the whole, it was fortunate that he went to London for a post-graduate course in the shop of Samuel Palmer.

Not that printing in England was so advanced. It had, as a matter of fact, been stifled in a number of ways for some time, but the old appreciation of fine work had never died out and, by the time Franklin arrived, a new progressive spirit was becoming evident.

The most important—and fruitful—evidence of the growing awareness of the art of printing was the loan of £500 by John Watts, William Bowyer, and James Bettenham, a trio of foresighted London printers, to William Caslon, enabling the young engraver to establish a type foundry. The Caslon letter began to appear five or six years later. Its appearance marked, wrote T. B. Reed, historian of English type founding, "a distinct turning point in . . . English typography, which from that time forward entered on a course of brilliant regeneration."

It was at this moment, when the trade was stirring with new ideas and new interest, that Benjamin Franklin came to London. He could scarcely have picked a better year than 1724 in which to learn. His first employer was Samuel Palmer, of the proposed history; his second, John Watts, of the loan to Caslon. His contact with these people and this spirit colored his attitude toward his work all his life, and was instrumental in advancing the art of printing in the American colonies.

Franklin's real contribution to the art of printing in the colonies was his conscious effort to present correct, pleasing, and readable versions of his material. He concentrated on evenness of presswork, symmetry and balance of page design, correct spacing and leading of letterpress, and the reduction and symmetrical distribution of the wording of title-pages.

Franklin's attitude seems to have been that of a man of superior intelligence and good taste who wanted to do a worthy honest job. He did not view printing as a means of artistic expression. But in addition to adding certain concrete improvements to the art, he was an excellent teacher, and some of his disciples went much further than the master.

Although Franklin's active participation in printing and in the art of typography lapsed after his retirement in 1748, it was only dormant. Never completely divorced from his old occupation, he returned to it wholeheartedly in his seventies, when he went to Paris as a representative for Revolutionary America.

(Continued on page 5-a)

A PAGE from
BOOK
of the
HOURS
XV Century

Three pages from
Modern European
Books



from FRANCE



LIVRE D'HEURES, XVth Century, a beautiful example of medieval
book page proportions, lettering, decoration, and marginal
arrangement

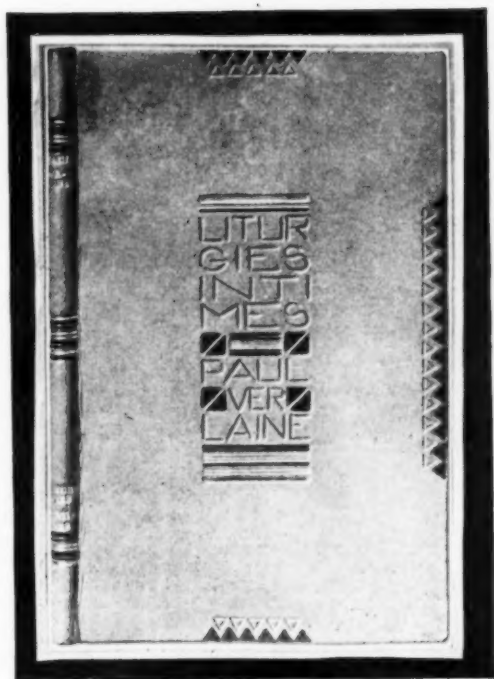


from ENGLAND

from
HOLLAND

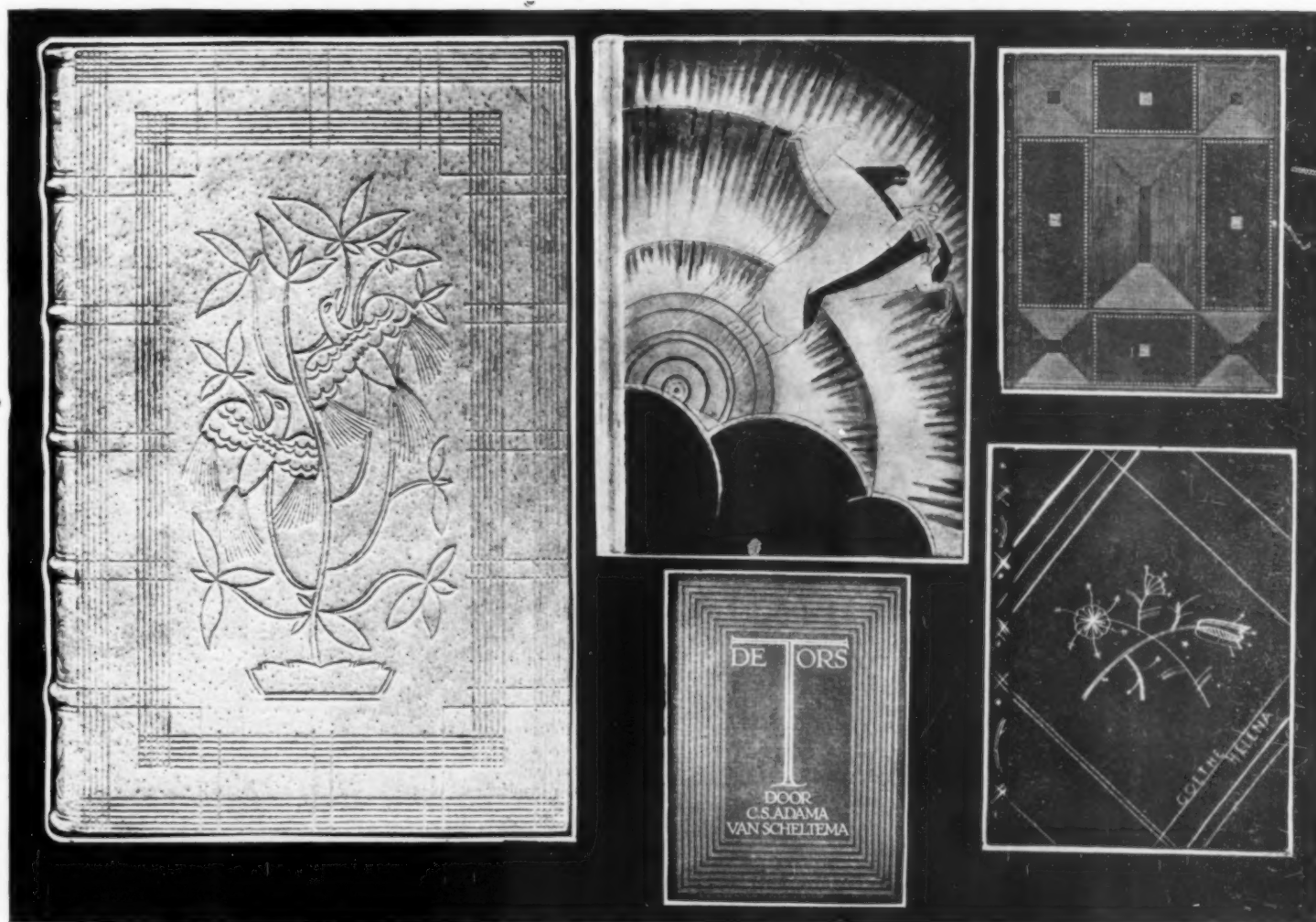
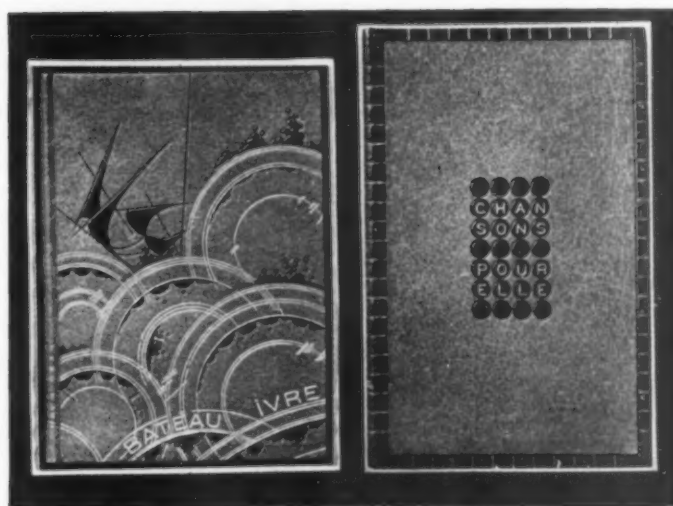
GENESIS
EERSTE HOOFDSTUK

In den beginne schiep God den hemel
en de aarde. De aarde nu was woest
en ledig, en duisternis was op den af-
grond, en de Geest Gods zweefde op
de wateren. En God zelde. Daar zij
licht en daar werd licht. En God zag
het licht, dat het goed was, en God
maakte scheiding tusschen het licht
en tusschen de duisternis. En God
noemde het licht dag, en de duister-
nis noemde Hij nacht. Toen was het avond geweest,
en het was morgen geweest, de eerste dag. En God
zelde. Daar zij een uitspannel in het midden der wa-
teren, en dat make scheiding tusschen wateren en
wateren. En God maakte dat uitspannel, en maakte
scheiding tusschen de wateren. En die onder het uit-
spannel zijn, en tusschen de wateren, die boven het
uitspannel zijn. En het was alzoo. En God noemde
het uitspannel hemel. Toen was het avond geweest,
en het was morgen geweest, de tweede dag. En God
zelde. Dat de wateren van onder den hemel in een
plaats vergaderd worden, en dat het drooge gezien
worden. En het was alzoo. En God noemde het drooge
aarde, en de vergadering der wateren noemde Hij
zeen, en God zag, dat het goed was. En God zelde.
De aarde uitsteeke grasscheutjes, kruis zaad,
samenende, vruchtbare boomte, dragende vrucht
naar zijnen aard. Welks zaad daarin zij op de aarde
en het was alzoo. En de aarde bracht voort grasscheutjes



HAND TOOLED BOOK BINDINGS *from* FRANCE

BOOKS—
"Art Preservative of All Arts"
Laurent Coster—1628



GROUP OF HAND TOOLED BOOK BINDINGS FROM FRANCE, HOLLAND, AND AUSTRIA
from "Art of the Book," The Davis Press, Inc.

Photography PLUS SCHOOL ANNUALS

Photographically arranged
School Annual headings for
the "CRUCIBLE," Junior Col-
lege, Bay City, Michigan

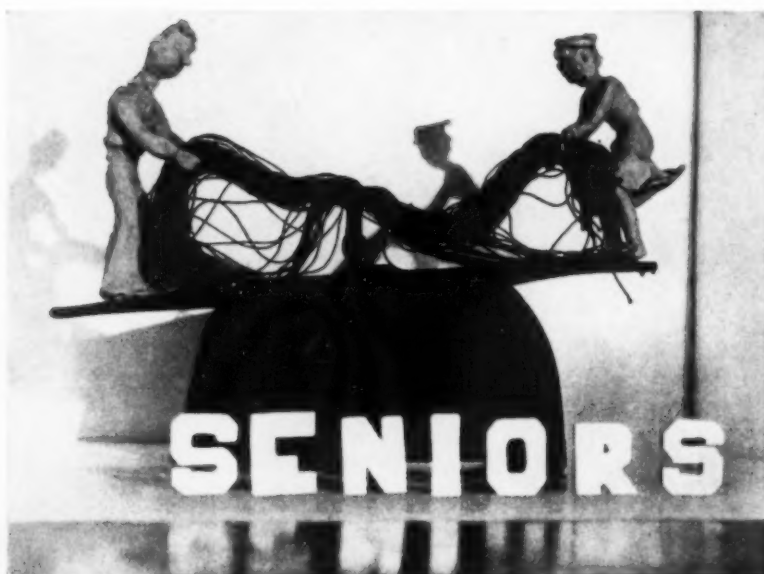
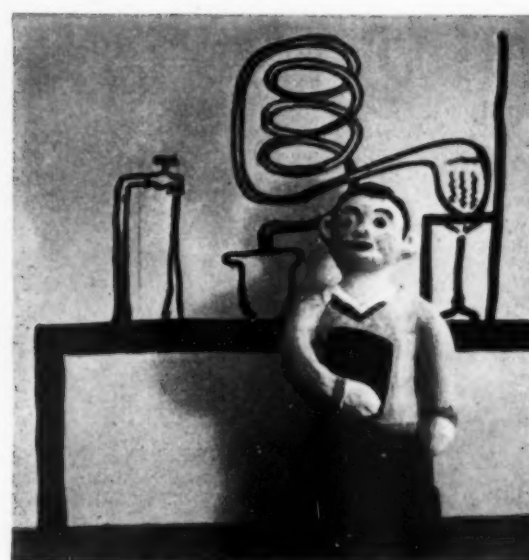
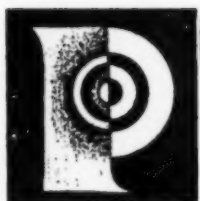


Photo subjects composed from soap carved beavers and
foliage for School Annual "BEAVER," Pratt Junior College,
Pratt, Kansas



Painted clay figures, photographed with back-
grounds for School Annual, Arcata High
School, Arcata, California



PHOTOGRAPHY and ART EDUCATION

LENORE MARTIN GRUBERT
Flushing, New York

IF TEACHERS of a general art course study and respect the interests of adolescents, there would be little occasion for boredom on the part of pupils. Not only would boys and girls be content but their work would have lasting value because the experience was meaningful to them. Given a group of adolescents, it is the unusual instance to find a case of absolute non-interest. The age level alone almost insures, in a healthy individual, an inquiring and exploring mind.

Perhaps one of the most prevalent interests which can be utilized by art teachers, if they haven't already done so, is photography. There is the case of Edward. He gave the impression that his association with art was nothing less than a personal misfortune. It seemed that he had a mind set against all activities usually associated with the art department. It was difficult to arouse even a spark of enthusiasm until the teacher learned Edward was a camera enthusiast. Then, having discovered an interest, it took very little sincere attention on the part of the teacher to be taken into his confidence.

It wasn't long before Edward was bringing enlargements which he had made in the science laboratory to show the teacher. Some of the prints were fine pictorial designs and most of the other art pupils were interested in detecting elementary compositional principles as applied to photography. Edward, meanwhile, was literally devouring any information which might improve his hobby!

From that time on Edward's association with art was friendly. He slowly expanded the scope of his interest. Photo patterns, made by combining sections of a picture in an all-over repeat, was a new venture for him. He gradually learned to see beauty and photographic possibilities in commonplace objects. He became aware that compositions could be appreciated from a design viewpoint without the necessity of realistic interpretations.

One time he decided to experiment with lighting when photographing ceramic objects made by the pupils. Later on, because he was unable to find specific characteristics in the available plastic forms, he decided to try his own hand at modeling. No one was more surprised than he that the work was enjoyable. Some of the photographic compositions he made of his own clay pieces were fascinating, especially those which were built upon the dramatic effect of an interesting shadow. And, in time to come, it will be these pictures, wholly creative, which will retain significance and memories for him.

Another example of an interest in photography which became the medium for further creative activity is that of two brothers, Reginald and Louis

McMahon. These 'teen age amateurs have turned out several movies under the name of Adventure Pictures. Although the work was done at home, there is no reason to believe that similar plans could not be carried on as a part of school activities, if so desired and if given the opportunity.

One movie short of particular appeal is a five-hundred-foot black and white Fantasy Travelog entitled "Mars." It is a vivid portrayal of a hectic time on Mars, showing a deserted city plus volcanoes and lakes caught in an earthquake, volcanic eruptions, and fire. The whole story of what happened one day on Mars is run off to such music as Rachmaninoff's "Isle of the Dead," Moussorgsky's "Boris Godunov," Debussy's "Festivals," and Tchaikowsky's "Francescoda Rimini." In fact, it was bits of the music which helped to instill the idea of a movie in the mind of Reginald McMahon who wrote the scenario and made most of the scenery while his brother was camera man.

The brothers worked about a year on this particular movie. The Martian landscape was largely made of papier-mâché with volcanoes that stood about three feet high and waterfalls that tumbled over well waxed papier-mâché rocks. Cities that burn and rock in earthquakes were made of mailing tubes with domes of lampshades and balsa wood.

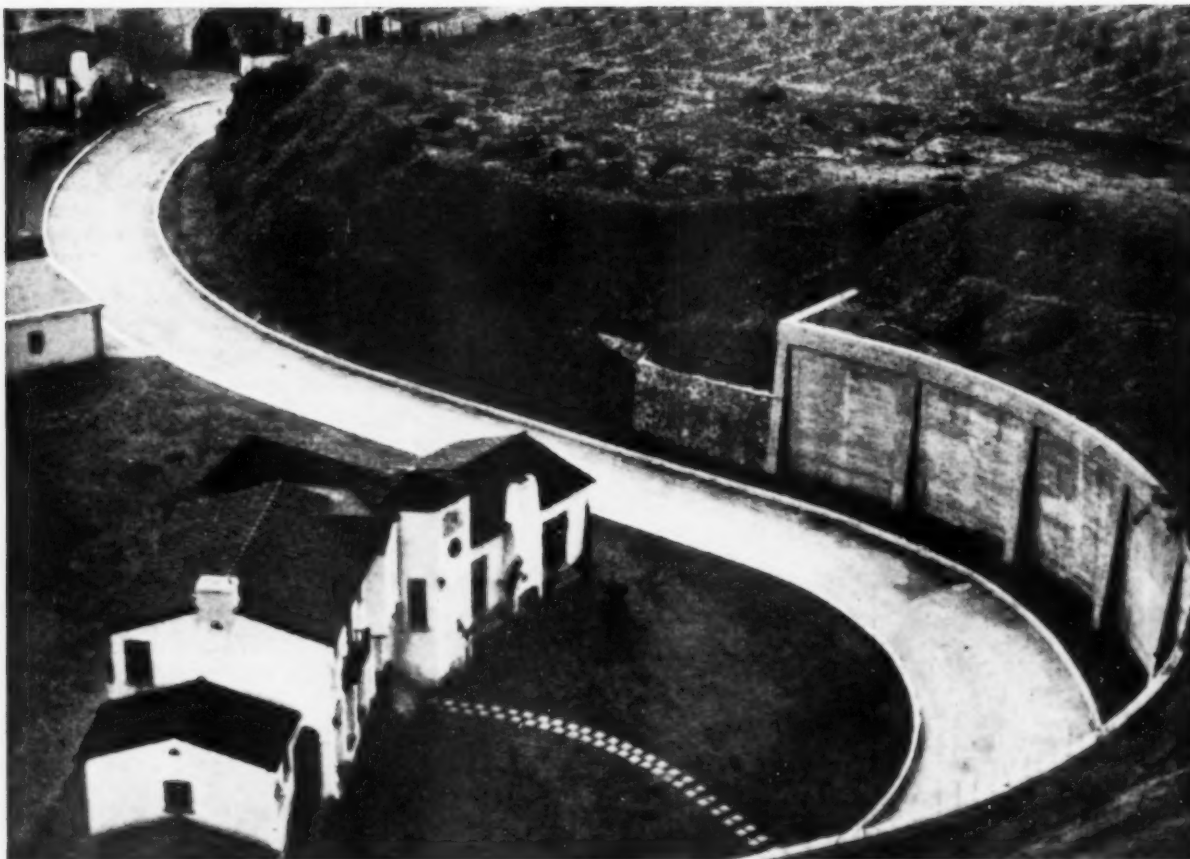
The sets were fairly large. This is a cue other tabletop photographers might follow. The usual tendency seems to be to make props too small. Unfortunately, the scene then has to be photographed at a very close range or a long-focus lens has to be used, in either case greatly increasing the depth of field problem.

Filming a movie calls for all types of ingenious stunts to obtain striking effects. The movie, "Mars," started with a shot of stars in the sky. This was made by photographing a page of an astronomy book. A small electric heater was placed so that heat waves came between the camera and the book, thus causing the stars to dance.

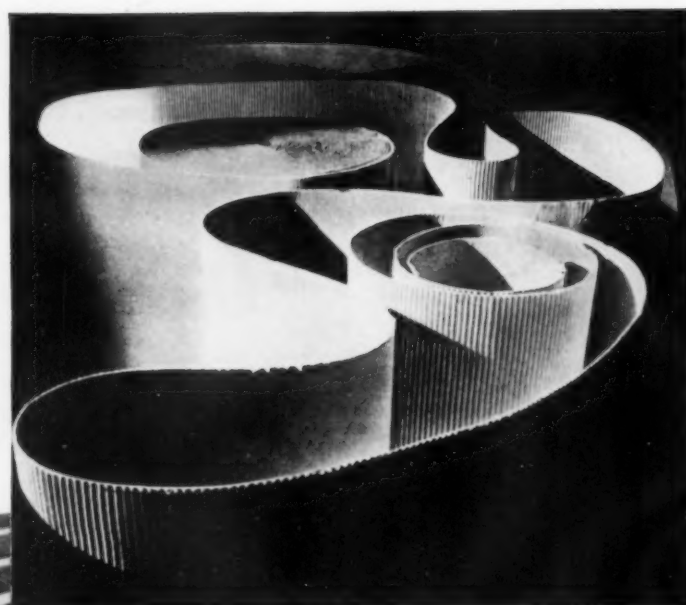
When Mars rocks in an earthquake, massive walls crack before one's eyes. When the crack was made to run across the wall, during the quake, the photographer drew a small length of a crack with a black crayon, exposed a frame or two, stopped, drew a crack a little longer, exposed another frame, and so on.

During the quake lightning played across the top of the volcano. This was produced by filming a drawing of a zigzag line representing lightning, operating with stop motion, as in the case of the crack in the wall. Every so often the boys capped the lens and shot a blank frame or two, to indicate repeated flashes.

WINDING
ROAD
by
Cunningham,
California



ROSE
PETALS
by List,
France



CURVES
by List,
France



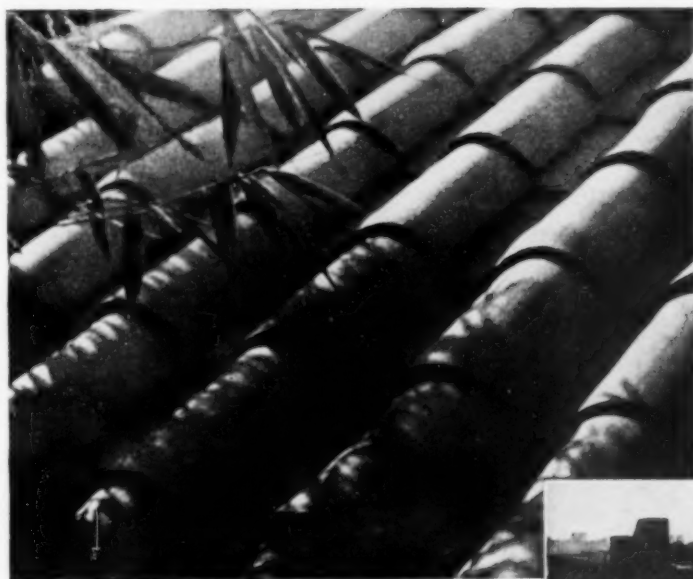
AMPHITHEATRE
by Cunningham,
California

PHOTOGRAPHIC SUBJECTS MAY BECOME FINE PICTORIAL DESIGNS, WHEN RHYTHMIC LINES, OR CURVES OF BEAUTY, TO BE FOUND EVERYWHERE IN NATURE, ARE PICTURED



"Learn to see beauty
and photographic
possibilities in
commonplace
subjects"

THE SEAGULL
by Shima,
California



ROOF TILE
by Shindo,
California

PATTERNS OF LIGHTS AND
DARKS — SUBJECTS WITH
RHYTHMIC REPETITION OF
FORM, SHADOW PATTERNS—
ALL ADD ART VALUES TO
OTHERWISE ORDINARY REAL-
ISTIC SUBJECTS



APPLES, by Adams, New York



LONDON ROOFS
by Collingbrook,
England

The smoke from the volcanoes came from photographic smoke bombs with an occasional blast of flashlight powder in a shallow pan, with a fuse hidden in the crater of the volcano.

It seems imperative that art teachers recognize not only interests in allied arts, as the photographic cases cited, but also any likings and fancies which hold a pupil's attention. This may be an interest in dogs, boats, a new baby in the family, clothes, or civic events; the art activity can take various forms—it might be sketching or modeling dogs, constructing model ships, designing and making toys, remodeling last year's dress, arranging displays for a county fair, or designing posters for a community drive.

Here interest, in its broadest interpretation, also refers to preferences in media and in the various phases of fine arts: portraiture, design, lettering, etc. There are those pupils so interested in art, they need no outside stimuli to create enthusiasm. They readily draw inspiration from their surroundings, needs, experiences, and creative urges.

Adolescents, in particular, frequently choose to make things; therefore the industrial arts cannot be slighted. As far as equipment permits, pupils should be given the opportunity to engage in this form of work. If the fine and industrial are organized as separate units, is it not possible for pupils to shuttle between the studio and the shop for periods during the progress of the project? Regardless of the organization, pupils should become aware of the interdependency of the fine and industrial arts as one interplays with the other. Neither can be handled isolated one from the other.

Upon a wide range of attractions an art teacher can build and direct individual programs of great importance. At times, there might be as many activities in progress as there are members in the class. There are those who might feel that a three-ring

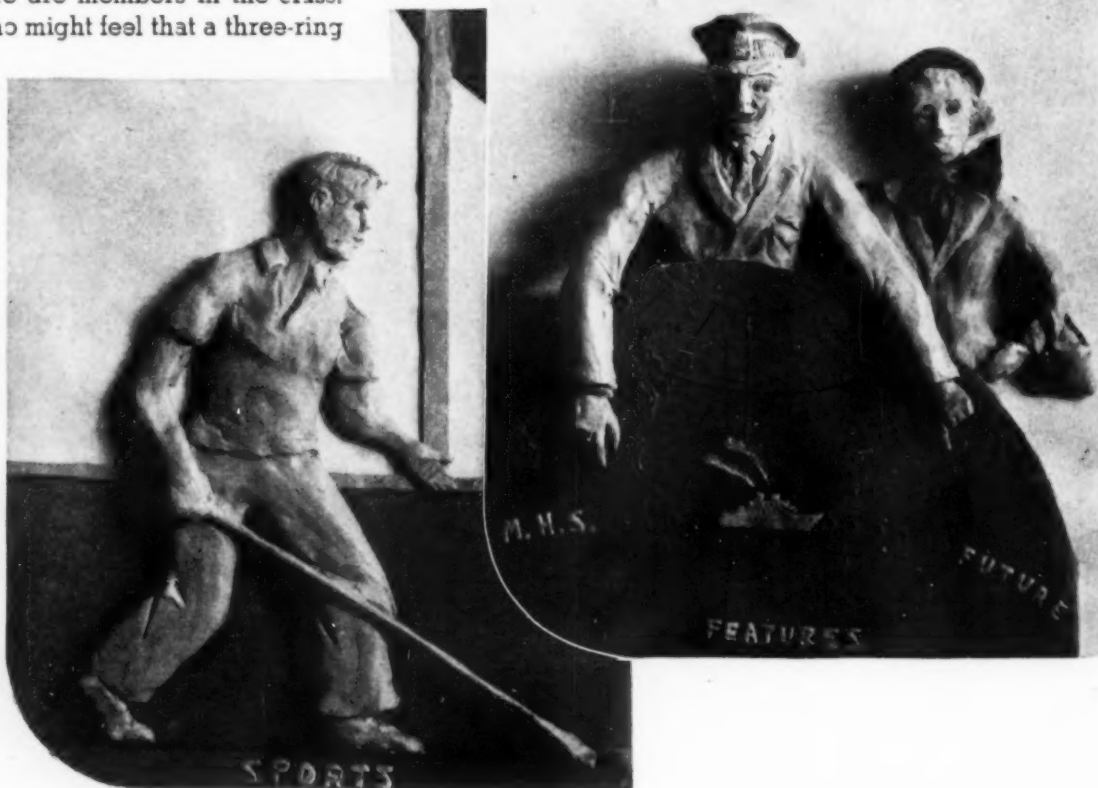
circus would be easier to manage, but in reality this set-up usually revolves smoothly on its own merits. The classroom becomes a real workshop seething in busyness. Naturally, there is more noise to be found than if pupils were seated at designated spots and working on similar problems, but it is a noise of activity rather than of confusion.

Just in case some teachers feel that a policy of this kind is too free and provides no definite plan for covering the various essentials necessary to progress, let them consider the following points:

First, at any time deemed desirable, the group can be united in a common problem, if by so doing certain objectives are obtained. For example, it might be a recognized need to awaken dormant imaginations, to arouse keener emotional responses, or to foster a cooperative spirit. If projects present an interesting challenge, or are based on needs and experiences, they usually have the respect of the class. Without too much interference with individual undertakings, days now and then can be set aside for such work.

Second, although each pupil will not end the semester with a similar set of rules and techniques, they will have enjoyed the art experience and will have acquired an understanding of the means to most effectively solve their own problems. As no two situations are exactly alike, each new venture offers opportunity for additional learning. With the proper guidance a teacher can strengthen weaknesses, broaden methods of work, and expand interests. In the final analysis, is it not better that a pupil enjoys art and really learns its effective use rather than acquire a mass of principles as applied to theoretical problems?

These modeled high school annual division headings were made by students of the art department with modeling clay on building board and then photographed. Received from Ruth Miles, Art Teacher, Martinsville, Indiana





THE FIRST PRINTED PAGE IN ENGLAND

William Caxton, the first English printer, was born in England in 1422 and led an industrious life. The first dated book was printed by Caxton in England and is dated November 18, 1477. From this time until his death in 1492, Caxton was busy writing and printing. His services to English literature, apart from his identity with printing, are very considerable



SENN



MERLE FISHER

ASTRID LARSON CALUMET

WOODBLOCKS

A few of the fifty-four block prints produced by the art students of the Chicago Public Schools for the third year, producing a beautiful printed product for the use and enjoyment of many people. Elizabeth Wells Robinson, Director of Art



HARTER



PAUL KARPIS



JANE REID



CHARLES HARBEN



MARSHALL MUZZAY FLOWER



PHYLLIS DARTHE



ETCHINGS

A white ink etching printed on black paper produces a unique artistic quality as shown in this subject "OZARK BLACK-SMITH," etched by Hugh Lambery



ETCHINGS, by the students of Webster Groves High School, Webster Groves, Missouri. E. D. Myers, Instructor of Art. These excellent prints are part of complete portfolio containing thirty subjects professionally printed and matted. The three lower subjects are "Alert" and "Chums" by Betty Ravenscroft and "Winter" by James Cannon

The Chalk-plate Process of Engraving

A SIMPLE PROCESS for use in SCHOOL PRINTING



THE chalk-plate process is an economical method of engraving. It has been in use for years in high schools, junior high schools, and colleges.

The chalk-plate is a thin sheet of steel in different sizes, coated with a film of friable chalk. The drawing is made directly on the plate and the plate is then stereotyped just as a paper matrix is, and the stereotype is then trimmed and mounted on a wood base. Several different drawings may be made on the same plate, and the stereotype divided into individual cuts.

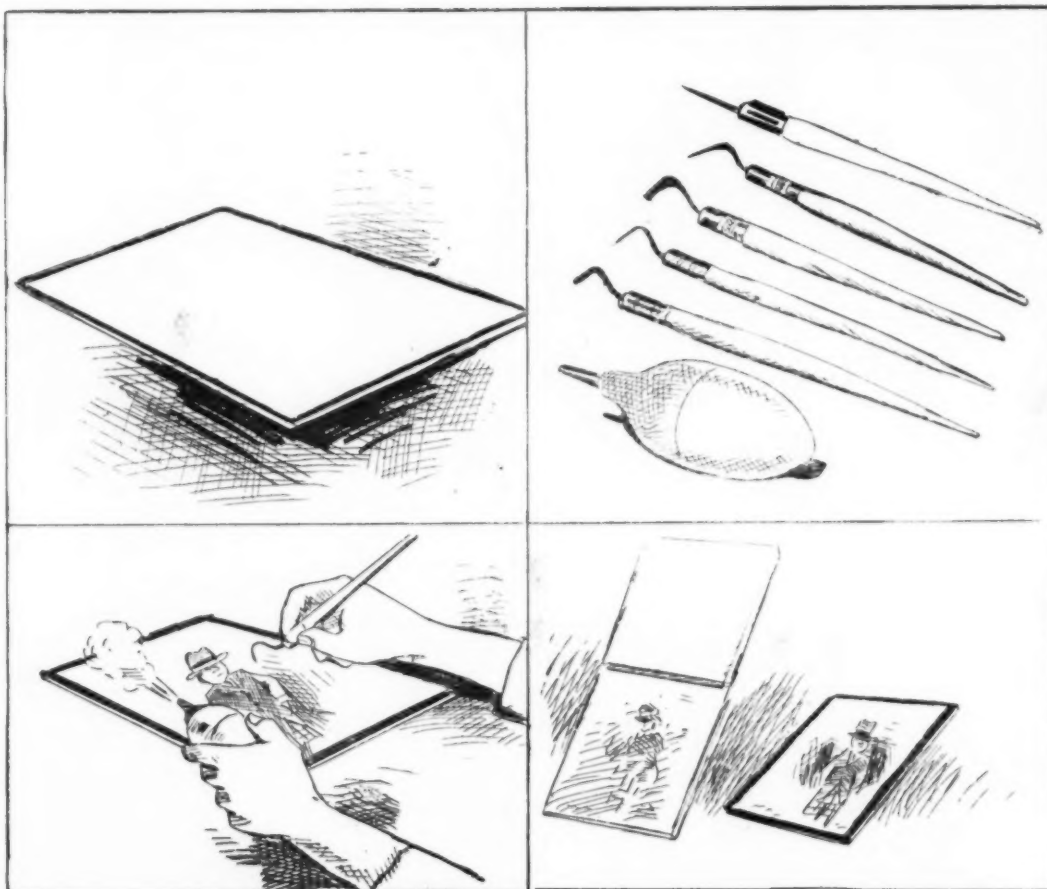
The accompanying illustration shows the process in detail. The first picture is the chalk-plate, the second gives the different "gravers" used in drawing. There is a very fine point, a medium, a wide, and very wide. The artist by careful manipulation can build up a line to imitate pen lines. The third drawing shows the artist drawing on the plate, and the fourth shows the metal stereotype and the chalk-plate.

The artist working on a chalk-plate does *not* have to make the drawing in reverse. It is produced exactly as it would be were he drawing it on paper. The stereotype reverses the drawing; the printing reverses it back to the original form.

Chalk-plate comes in different sizes from 3 by 10 inches to 8 by 12 inches. But it is not necessary to have all sizes, as different drawings may be made on the same plate and then separated into individual cuts after the stereotype is made.

The third picture shows the artist drawing on the chalk-plate. In the left hand is held a small rubber blower. This blows off the surplus chalk, as the line is being drawn, giving the artist a clear view of the line as graver point proceeds. This eliminates blowing with the mouth.

It is as easy to draw on chalk-plate as it is to draw on paper. In fact, after the artist "catches on" it actually becomes easier, as the



chalk surface holds the graver, thereby taking up all vibration or shaking of the hand.

It is advisable to always make an original drawing of the picture to be reproduced, making such drawing the exact size that it is to appear in the magazine or paper. Ordinary typewriter paper is the best.

This being done the drawing is placed on the chalk-plate, held firmly in place and then the drawing traced with the straight graver point. After accomplishing this you remove the paper drawing. On the chalk-plate you will find a traced facsimile of the original.

With your fine drawing graver you follow these tracings, bearing down just enough to carry the graver point to the steel base. After you draw in the main details, you can finish up with shading free-hand, etc. The four different gravers allow you a wide variety of line. The wide graver is for solid blacks.

After you have done this, you give the chalk-plate to your printer and he stereotypes it and mounts it on a wood base. It is then ready for use. You can utilize all the chalk-plate surface, drawing different designs. In the stereotype process these are separated and made into individual engravings.

There are two methods of procedure in school chalk-plate engraving; one where your local printer does the stereotyping, the other the chalk-plate manufacturer does it.

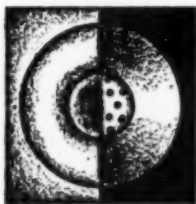
The correcting ink is the chalk in liquid form. It is applied with a small artists' brush, and is used to correct misspelled words, extraneous lines, and minor mistakes.

The chalk-plate is used especially for cartoon work, comics, headings, posters, advertising cuts, and year book material.

The accompanying illustrations for this article were made by the chalk-plate process.

CREATIVE BLOCK PRINTING

PEDRO deLEMONS, Editor *School Arts*
Stanford University, California



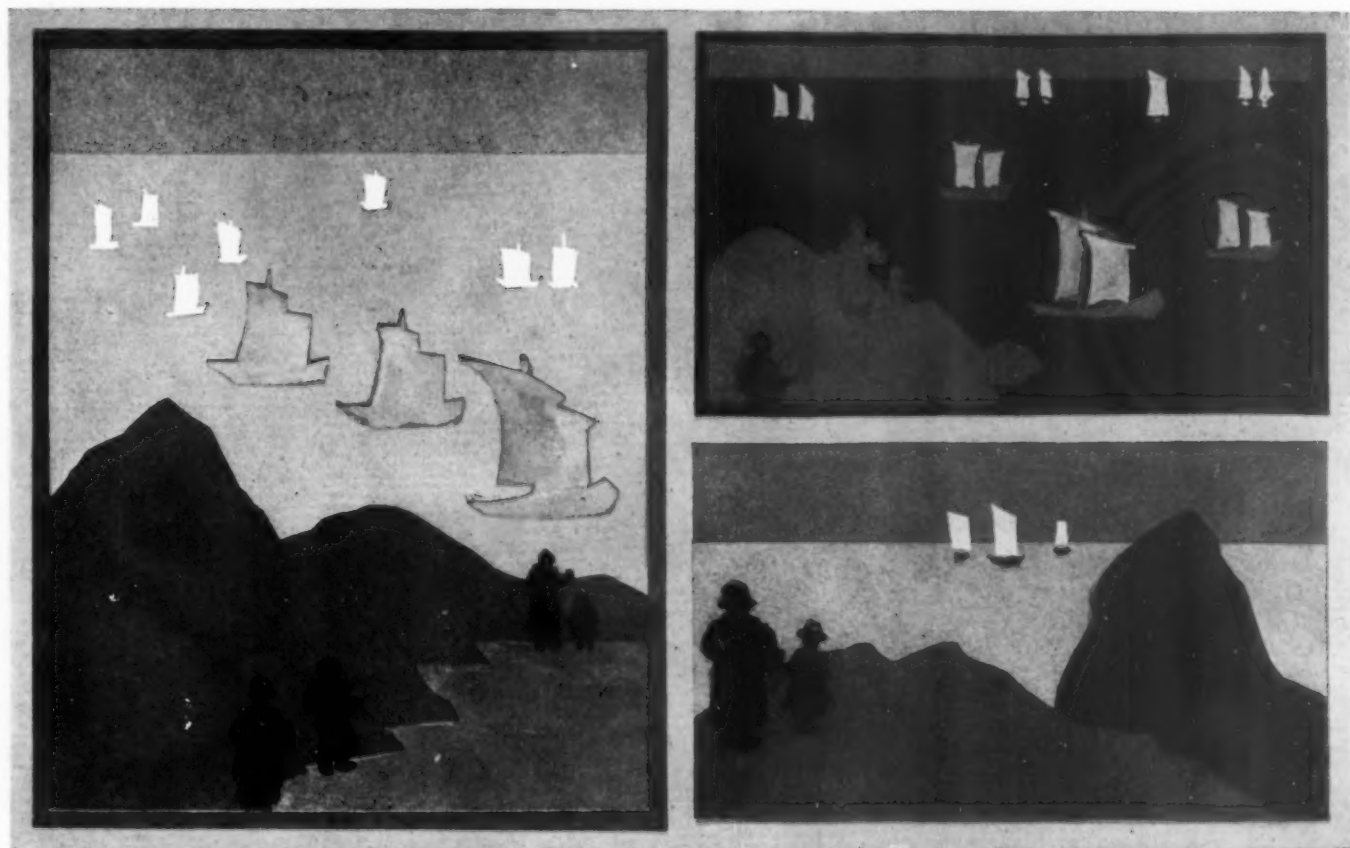
OLD MOTHER CHINA with its ancient art history has left very little in art and art techniques for the artist to invent. With all of China's arts and crafts, however, there is much for the modern artist to learn from them and not the least of these is the creative latitude they used in supposedly rigidly followed art processes. They have developed scores of techniques with their cloissonne process and lacquer work and have also a wide range of techniques in their pictorial scroll brush paintings. They have also carried this creative range of variation even into their block printing.

Oriental block printing is done with more freedom than the European method in that instead of printing a wooden block (or linoleum) in a press or pressing by other means onto a piece of paper, the oriental artist places their thin absorbent rice paper onto the block and burnishes the back of the paper onto the inked block surface. This enables the artist to secure varying degrees of ink shades, rather than a solid ink impression on the entire subject surface. In addition to this, it is evident from examination of many ancient prints that subject units such as boats, rocks, birds,

trees, and many other nature subjects were engraved as separate units and used in varying combinations to secure interesting pictorial arrangements. This was done by placing the one sheet of semi-transparent paper over the different inked units, one at a time, following a preplanned combination of units, and printing each unit to complete the whole subject. This printing is done by pressing and rubbing the back of the paper with the bamboo leaf baren which transfers the ink onto the paper.

This method can be easily achieved by students in schoolroom art classes by using flat paint brushes for inking the blocks, and using barens made from dampened cornhusks as shown on the following page.

This method allows for much variation of subject-composition, and develops inventiveness and creates ability to compose any subject to varying spaces. By rubbing the baren harder on any surface part, such part can be made deeper in tone in varying degrees, which is not possible in the usual block printing methods used. This will put more of the "free-hand" quality, thanks to the Chinese artist, into our block printing and more creative possibility of subject into our rather rigid block printing as generally produced at the present time.



These subjects are composed of the same parts; figures, boats, land portions, having been used in different positions inventing varying pictorial compositions. This is possible when block printing onto the thin semi-transparent oriental papers, as they allow for the artist to select and transfer parts of subjects from several "stock" wood or linoleum blocks containing birds, trees, flowers, waves, mountains, etc.

ANCIENT CHINESE BLOCK PRINTS

These subjects often are prints which vary in arrangement of the same features. The subjects were produced by using several wood engraved units and printing the separate units on the one paper



Parts of the subjects may be made darker than other parts depending on how heavily the baren is rubbed on the surface. A light pressure produces a light tone, and other degrees of shade up to very dark comes with heavier pressure. The illustrations on the opposite page show the varying groupings possible with the units used to make the above two ancient prints on this page



CREATIVE • BLOCK • PRINTING



For an even tone press the baren lightly

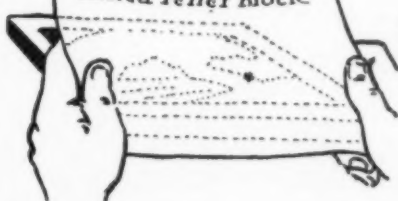
over the paper

For darker parts rub harder with edges and corners of the baren

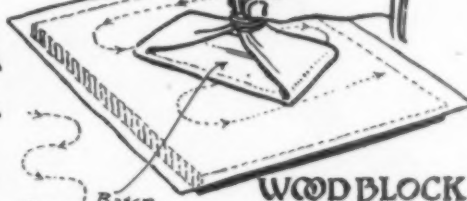
The relief block is inked with an ink roller



The thin paper is then dropped carefully over the inked relief block



The baren is then used to burnish and transfer the ink to the paper



WOOD BLOCK PRINTING



HOW to
MAKE
A BAREN



This simplified method of making prints with a cornhusk baren instead of the complicated oriental method is much used by amateur and professional block print artists. It was first introduced by *School Arts* in its issue of October 1919 on page 90. It is again presented as a "short cut" to block printing

ANCIENT
BATTLE
HISTORY
of the
Old World
as pictured in
an old
HISTORY
printed in
AUGSBURG
in 1533

WOOD CUTS
by BURGK MAIS



War is declared, cannons roar, buildings are afire, cavalry and infantry are on the march. The war chronicler records rapidly his impressions, keeping his armor and weapons close by, his faithful dog watching alertly, with one eye open for danger



Opposing armies of infantry meet with banners unfurled. Cavalry crash together with swords and lances against shields adding to the battle din



This gentleman warrior shops for the latest in armor and plumed helmet with latest of visors and Toledo steel daggers



Naval ship designers picture better and bigger war caravels to carry fighting forces against their enemies



Caravel against caravel fight with bowmen and lancers, with a few of the new powder muskets in use



The ancient cities depended on walls within walls for protection and enclosed portions of flowing rivers for supply of water. This old print pictures ancient Alexandria



Large galleons approach a seaside city and successfully invade the sea-walls



Peninsulas often contained strategic fortifications. This old print pictures a siege by land and sea of a prominent African coast peninsula during ancient times



Separate galleons of the invaders and stray caravels of the defenders continue the sea battle

Fighting continues
between footmen
and horsemen out-
side the city walls
on the land side



Cannon are
brought to
bear on
resisting
parts of the
city



Archers and
spearmen of
both sides
contend at a
river gate
entrance



The defeated King





A close-up view of mounted Norman spearman and archers

The Victor



The city finally surrenders while some sporadic fighting continues



The city's mayor surrenders the key of the city to the victor while a gun salute announces the victory



KINDERGARTEN ILLUSTRATING

YVONNE M. ALTMANN, Kindergarten Director, Oshkosh, Wisconsin



LITERATURE PROJECT can be successfully worked out in the kindergarten. The same ideas may be used in the primary grades.

First make sure that the children are familiar with the mediums that you have in your classroom. Let them experiment for one week with the mediums so that they may decide which they wish to use to illustrate the story they will create. Choose the best pictures and put them on the bulletin board. All mediums should be displayed. Mediums used in kindergarten were crayon, chalk, dry paint, paint crayon, water color, and alabastine. Let the children have complete responsibility in regard to getting out the supplies, cleaning up after themselves, and putting them away. They can do it, especially after they find out that is the only way they will be allowed to use the medium. For example, if they neglect to wash the alabastine brushes or wipe up the paint they spilled on the floor, tell them they are not big enough to use that medium.

During this same week retell to them the standard kindergarten stories such as "The Three Bears," "The Three Pigs," "The Three Billy Goats," and "Peter Rabbit." Ask the children to tell stories. They may wish to make up a story. You may help them do this by suggesting to them the characters that could be in the story. They like to make up stories about themselves.

The second week the children will choose the story they wish to illustrate. By this time they know the medium they wish to use. You will find that they will draw one or two pictures a day. You may write down the story as they complete each picture or wait until

they have drawn all the pictures for the book. It took four weeks to illustrate the stories.

One color was chosen to paste the illustrations on. The 12- by 18-inch manila or water color paper was cut down so that about one-half inch of the colored paper would show. The same color was used for the cover. The name of the story was manuscript on the cover. The books were fastened together with brass fasteners.

The original stories were told to me. After I copied them down, they were typed by the office girls. Each story was then pasted in the book by the child with the help of Mrs. Lloyd, kindergarten assistant. This process took another four weeks.

As the stories were completed, they were read to the children. Many standard kindergarten stories were made into books. Would you like to hear some of the original stories?

PETER RABBIT

Once upon a time a bunny was driving a car. His name was Peter Rabbit. He was not looking the right way and turned off the road into the mud.

He had to rake and shovel himself out. Then he got the car out and went bumpity, bumpity, bump.

He turned back onto the road.

Here the road turned into a brown road. As he is driving a truck, he has to make the road over. There is something on the back end of the car which he will use.

He made it so black that he had to make a hill out of it.

He looked up into the sky and said, "Where is the sun?"

He made the hill so high that his head almost touched the sun though he could not see it.

Peter Rabbit said, "Why I guess it is night."

He got so angry he threw his hat back into the car and rode away. His hat fell out of the car. He jumped out and got it and jumped back into the car. Soon he was home.

He sat down in the house and read his book. He was still angry because he got into the ditch. He was still hot from raking and shoveling.

After night was over, he got up in the morning and ate his breakfast and meals like a nice rabbit.

When Easter came, he got his basket out and gave all the boys and girls and mothers and daddys something.

When he got back he felt like jumping rope.

Peter Rabbit said, "Now this rope is too long."

He got a scissors and cut part off. It was so small that he had to tie it back together again. He jumped rope. He jumped so high that he felt some drops of water on his ears. He looked up and saw his ears going right through the sky. The man in the sun and the rabbit got so scared that they both fell down to earth. They both skinned themselves. The man that goes in the sun cracked his head open. A new man, the man in the moon, came to live in the sun. There was no man in the moon until another man came.

The next day Peter Rabbit cut the grass with some shears. He kept on cutting until it was night and then he went to bed.

In the morning Peter Rabbit got up. The sun came out. He started raking after breakfast. He played marbles and when evening came he went to bed.

That story was created by Frank. Don't you wonder if some day he will write a novel? Right guidance certainly would lead to something worth while in the literary field.

BETSY LEE

Once upon a time Betsy Lee went into a wrong house.

A lady came to the door. She said, "You do not live with me. You live in a different house."

Betsy Lee ran and ran until she found another house. It was her own house.

Her mother came to the door.

She said to Betsy Lee, "Go play with your kitty."

She went and played with her kitty.

Her kitty scratched her so her mother said, "Go play with your doggie."

She played a long time with the doggie because he did not hurt her.

She did not want to play with the doggie any more so she went and played with a little girl. Her name was Mary Lee.

As Betsy Lee was to be home by twelve o'clock, she had to stop playing with Mary Lee and go home. She ran all of the way home.

A FIRE STORY

There were two little sisters. Carol Jean was at school and Loretta was staying home. She was playing with her dolly. As Loretta did not check the furnace quick enough, the house caught on fire.

The house kept right on burning.

A little girl came along and she wanted to know what happened to the house. Loretta said that it was on fire.

Loretta began to cry.

They called the fire chief. The fire chief came and a big man came with him. The man helped move out the furniture that was not all burned.

Carol Jean came home from school.

"What happened to the house?" asked Carol Jean.

"The house was on fire," answered her mother. "The firemen put it out."

A lady came to the house. She said, "What happened to your house?"

Carol Jean said, "The house got on fire when I was at school."

Then the lady left. She said, "Goodbye."

One morning before Loretta woke up, a spider that came through a hole in the cellar crawled on her bed. Her dog played with the spider until Loretta woke up. When Loretta saw the spider, she jumped out of bed and ran to her mother. The spider crawled out the window and crawled down the tree near by.

The next night Santa Claus came.

He said, "What happened to your house, mother?"

She answered, "I had a fire here. Would you like some cookies?"

"Yes," answered Santa Claus. "Now I will leave you a couple of toys. Never let your house burn again."

Then he left and went into another house.

The lady in this house said, "Next door there was a fire in the house."

"I know that. The mother told me," said Santa Claus. "I told her never to let the house burn again."

The last two stories were written by Marilyn and Mavis. Yes, girls can have just as vivid imaginations as boys. I could relate to you a great many more original stories but it would make this article too long.

About the time the books were just about completed some of the children asked if they could use clay as a medium to illustrate their story. If you look at the photograph, you will see the story of "The Three Bears," "Little Black Sambo," and "Three Billy Goats" illustrated in clay, and colored paper was used to complete the display. A house of oaktag with a red crayoned roof and spring flowers drawn around the bottom was made for the story of "The Three Bears." "Little Black Sambo" story had more elaborate trimmings. Green palm leaves of paper drooped from the brown clay trunks. The tigers were first wound with yellow strips of paper and then dressed in Little Black Sambo's clothes. Little Black Sambo wore just his suit of brown clay. For the "Three Billy Goats" story the only thing added was the oaktag bridge supported by pillars of clay. The rest of the figures were made just out of clay.

The parents came to pass judgment on the Literature Project the night of the spring exhibit. The project was displayed like the photograph, minus the children and the few books on the floor. The night turned out to be a gala affair with the parents comparing notes on their genius children. If you could have been there, I am sure you would have labeled the project a success. Try it and see.



TRY THIS NEW DOWEL PEN! JOHN MICHAEL, West Chester, Ohio



THROUGH art teaching I have found that the boys and girls like to use a new material. This is natural, since we all enjoy something novel, especially if we are able to do interesting things with it. This material is a dowel pen!

The dowel pen is made of a round dowel stick about ten inches long. A section of a broomstick may be used; however, smaller doweling is more satisfactory. A one-inch slit is cut down the middle of the stick, which should be cut off straight on the end. The slit can be cut with a jigsaw or handsaw (very fine blade). The sides are sanded down to the slit which was cut down the middle. The sides are to be sanded parallel to the slit. The slant of the sides should be forty-five degrees or more. The purpose of the slit is to hold ink in the pen.

The pen will make a very wide stroke or a very narrow stroke. Always keep the pen point flat on the paper. The pen should be pulled toward you when making a wide line and pushed to the side when making a narrow line.

In Gothic lettering, narrow and wide strokes are used. The dowel pen is excellent for this type of lettering. Gothic lettering can be correlated with social studies when the Middle Ages are being studied. Children seem quite thrilled to be able to print similar to that of the illustrated manuscripts from the monasteries of medieval Europe.

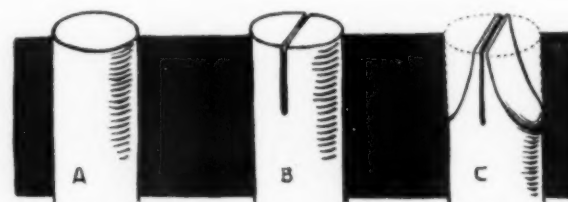
Let the children experiment by making a few narrow, wide, and perhaps a few curved strokes. Any type of ink may be used for practice strokes, saving India ink for the final paper. For making the alphabet, very lightly rule one-half inch, one inch, and one-half inch lines. This way, if using a three-eighth-inch dowel pen, the top of each letter can be ended at the one-half-inch line before starting on the down stroke and thus keep the letters similar. The distance between letters should be the width of a wide stroke. The pen should always be held so that the flat edge of the pen is at a forty-five degree angle to the ruled lines across the paper.

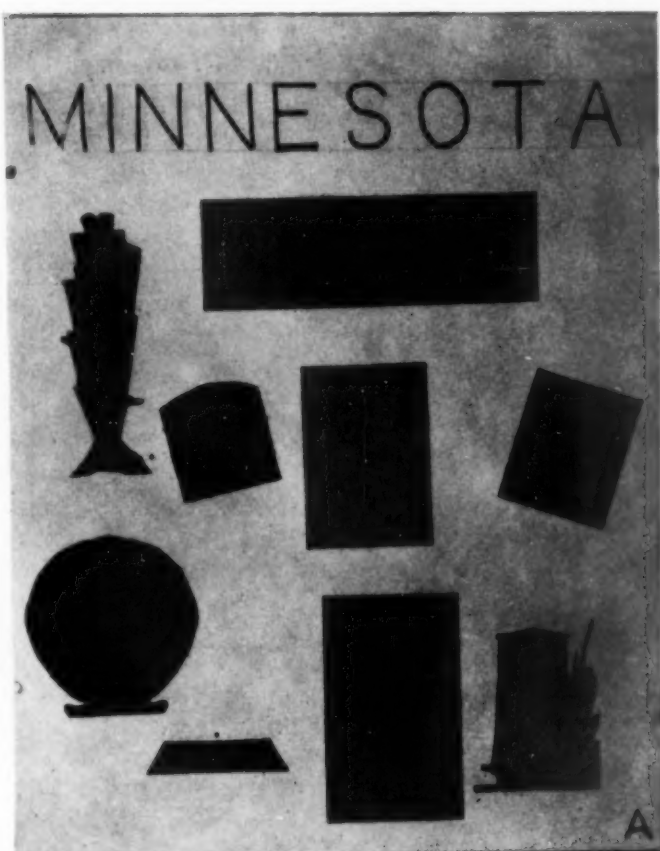
After the alphabet has been mastered, words can be printed. Of course, one's name is the most obvious thing to print. This being accomplished, the capitals can be illustrated with crayons or water colors. Simple repeat lines, blocks around the letters, or flower designs may be used.

Lettering is not the only accomplishment obtained with the dowel pen. Drawings which resemble the woodcuts of the Middle Ages can be made using India ink or a very black fountain pen ink. Try to utilize the type of stroke that the pen makes. The narrow strokes are best for the sky; wide strokes for trees, buildings, and perhaps mountains. A wide stroke can represent a border around the drawing.

A class book can be made by having the name of the boy or girl and then a dowel pen picture drawn by that person.

Interesting designs can also be made with the dowel pen. Try it!





PAGE ARCHITECTURE □ □ □

BEULA M. WADSWORTH, Art Hobbies Workshop, Tucson, Arizona



CLIPPING books, photo albums, exhibit mounts for a school show—every page calls for practical knowledge of design. Why not learn about some of the rules for page planning?

Suppose you have clippings from magazines or newspapers, or a group of drawings or photographs to arrange on a panel. Here are photographs of two arrangements, *A* and *B*, the cut-outs in each of the two groups being identical, except in *A* the bad arrangement crowds out one clipping. Compare the two arrangements. *A* looks like a one-sided, loose-jointed jungle house with an unstable foundation and with chimneys tilting at different angles. *B*, on the other hand, looks like a modern, unified, solid structure built by means of square and triangle and the rules of consistent design. Do you agree?

There are three major principles of design you might study.

BALANCE—It may be you are considering balance of darks and lights, or balance of certain prominent colors, or balance of large and small units as if you were weighing on scales.

Balanced design means that one-half of the page attracts no more attention than the other half.

RHYTHM—One kind of rhythm is the relating of lines, edges, or forms in order to secure easy transi-

tion of the observer's eye from one part of the composition to another. In *A* there is no such order—the eye is jerked here and there. In *B* straight edges are lined up near to and parallel to the edge of the mount, i.e., they are made to rhyme with the edge of the mount. The eye, therefore, follows up and around the aligned edges without interruption and is undisturbed by the irregular shapes which have been placed in the center.

UNITY—In *A* the effect is loose and haphazard. In *B* the rhyme and rhythm of the edges have helped the unified effect or the holding together of all parts in a unit. The arrangement here would have been unified without the enclosing frame line, but a frame helps the unity sought for.

Notice the word, MINNESOTA in *A*. It is falling apart in the right-hand half. That is because, as so often mistakenly happens, the same *distance* was left between the extremities of adjacent letters. In *B* the *area*, instead, was kept about the same between letters, i.e., parallel parts as in *I* and *N* were spread a little, and open letters like *S* and *T* were designed a little closer, thus observing the principle of unity throughout the word. Furthermore, in *B* the heavier tone of the lettering was made to match the general tone or color of the clippings, which was not done in the thin lettering in *A*. Thus you see the added unifying effect to the page architecture.



Prints made with erasers and printer's ink, a method described below, revived from a previous description given in *School Arts*



ERASER MONOPRINTS



Hugh John McDonald School, Winnipeg, Manitoba



WE WERE interested in the description of monoprints in one of the *School Arts* magazines and decided to try some of our own. But when we attempted them in school we were not very successful.

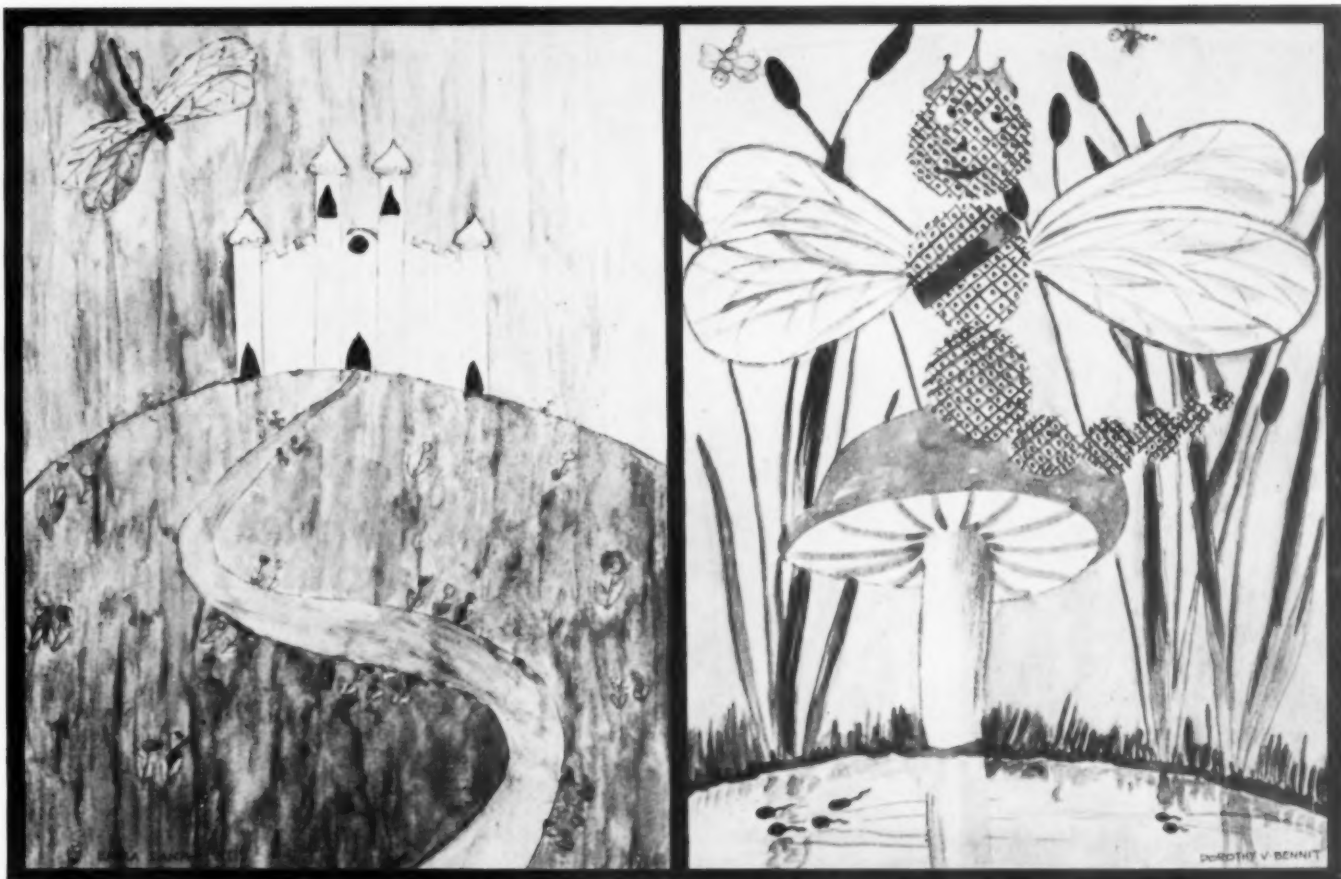
So we decided to practice the technique required to obtain the different strokes.

First we smeared white chalk on the blackboards and, using the B.B. erasers, soon produced many varying effects. Then we used colored chalks on paper and practiced with the edge for clean lines, the

flat for rocks, etc., and the ends for leaves of plants. We repeated the processes with graphite sticks and by then the pupils were becoming quite adept; so we returned to the printer's ink on glass, and the erasers. Everybody was delighted with the results obtained, first on dampened newsprint sheets, then on mulberry paper.

To dry the sheets we simply slapped them against the blackboard.

Soon they were ready to mount and each child added one of his best prints to his art folio.



These subjects are from water color illustrations made for an original fairy story composed by the seventh grade art class of Dorothy Virginia Bennet, Art Instructor in the William S. Hackett Junior High School of Albany, New York



Lillian Quarnstrom

The Radio

Radio is probably the biggest thing
That man has ever had;
But Father doesn't like it,
For Father thinks it's bad.

He's reading his newspaper
When the thing begins to blare;
Father doesn't say a word,
Just sits a'readin' there.

And when we turn on comics,
Or the mysteries of the air,
Father rises up in wrath
And tears his scanty hair.

Oh! He doesn't like the jokes,
Or the way the swing bands swing,
But underneath it all, we know
He's hearin' everything.

—Robert Harmon



Bettye Riley

Feet

I am a little girl
When I go walking with my mother
All I see is feet,
But some day I will grow up
And see faces.

—Mary Jeanne Norris



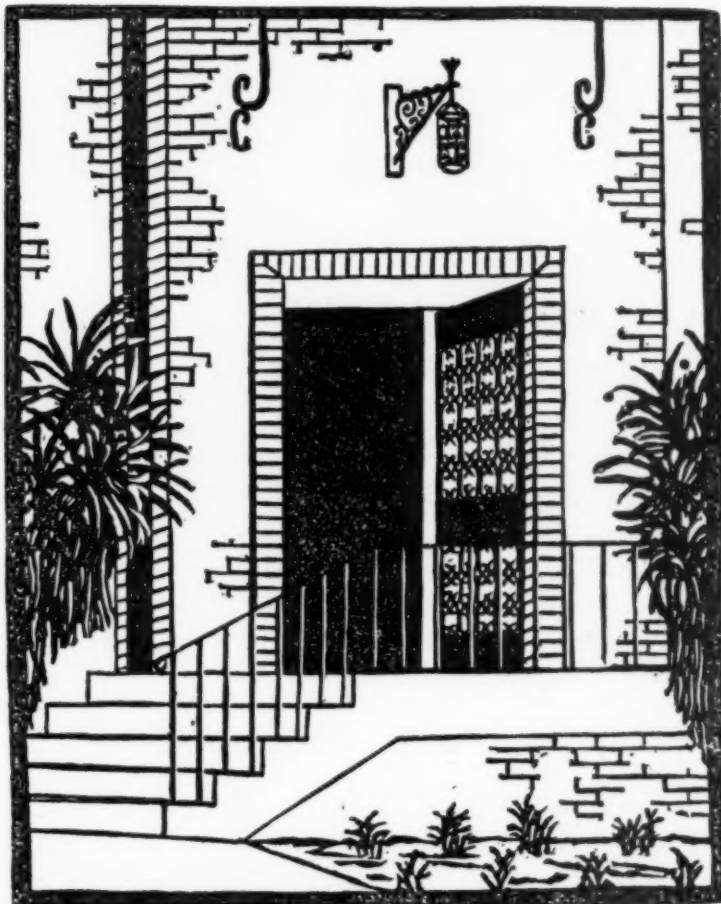
Carol Chamberlain

Original verse and illustrations composed and
printed by the students of the English and Art
Departments of Olympia High School, Olympia,
Washington, for their magazine, *Whatnot*

Lonely Wind

Sadly the lonely wandering wind,
Eternally seeking for something lost,
Weeps mournfully round my house at night
And sobs at the glow of my fire's warm light.

—Wanneta Lesh.



OUR SCHOOL

Nancy Lanier—Age 13

Block print by student of the Thomas Starr King Junior High School, Los Angeles, California



The Pueblo

Edward Jung

Block print by student of Technical High School, Oakland, California



LOGGING

Block print by student of 87th Street School of Los Angeles, California



Cowboy

George Dibble

Block print by student of Murray High School, Murray, Utah



Block print by student of Lake View High School, Chicago, Illinois



Above: Block print by student of Edinboro College, Philadelphia
Opposite: Block print by student of Lake View High School, Chicago

LINOLEUM BLOCK PRINTS

KATHARINE TYLER BURCHWOOD
Lake View High School
Chicago, Illinois



LINOLEUM block printing is a popular and fascinating graphic art process in the hands of high school pupils. It offers opportunity for interesting experiment and discovery of cutting methods to create varied effects with "U" and "V" gouges.

Our young artists realize that a satisfying dark and light pattern and fine organization is of first importance. They all strive for striking effects in their self-expression which will "put over" their personal idea. The hand skill necessary to achieve a clean, crisp quality of white line in linoleum cutting is also an incentive to pupils.

Although objective nature often furnishes an idea of a compositional organization for a block print, our pupils break away from mere verisimilitude and interpret material imaginatively. The block print process necessitates simplification of statement and subordination of details to a higher and truer effect.

Battleship linoleum, glued to a wood block three-fourths inch thick, is very satisfactory for high school artists. The design on transparent paper should be turned in reverse for tracing on the white finished linoleum block. After cutting, the block is inked and printed by applying pressure to the paper laid over the printing surface.



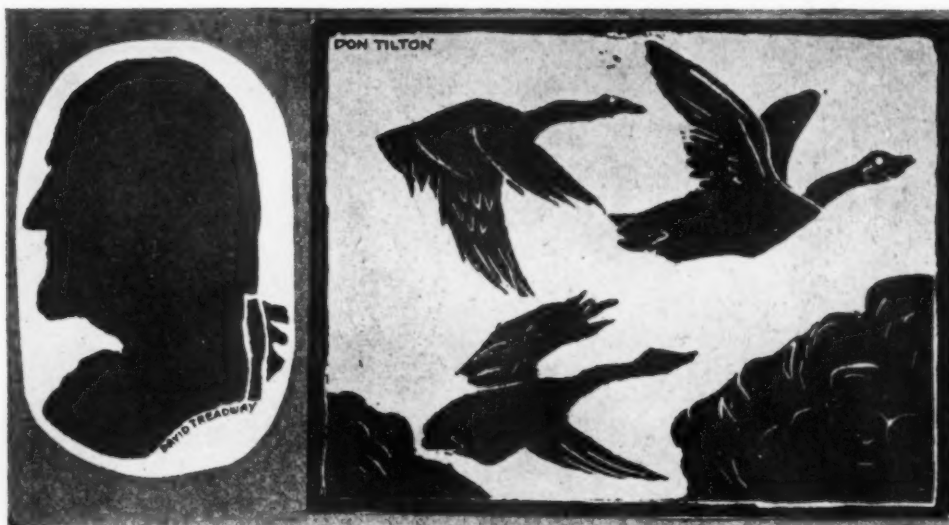


Etchings and block prints on this page
made by students of the Kelvin High
School of Winnipeg, Canada



WHEN IN DOUBT, BLOCK PRINT

M. GRACE HELMS
Art Instructor
Boswell Junior High
Topeka, Kansas



Block prints by the students of Boswell Junior High School, Topeka, Kansas



BLOCK PRINTING is a sure cure for boredom in the art class. It is impossible to interest everyone in the many phases of art, but block printing will come to the rescue with a remarkable degree of success.

There is something fascinating and exciting about just printing the finished block to "see how the next one turns out," so the pupils say.

The actual manipulation of the tools in cutting the linoleum creates an unlimited amount of interest in the project at hand. The curling bits of linoleum preceding the tool seem to intrigue a child's fancy to the extent he wants to repeat the pleasant experience to the end that the little furrows and hollows have created a pleasing design or picture.

The subject the pupil chooses for his linoleum block can be to his liking. The method or technique he applies in cutting the block can also be his own. It is a project with which everyone can have some measure of success. It is rare that a block is an absolute failure.

The fact the pupil can produce duplicates, and amounts, without having to resort to the tedious method of tracing each time, is also a factor which stimulates the child's interest. Lastly, the intense enjoyment of "trading" prints with other classmates is indeed a climax to the project.

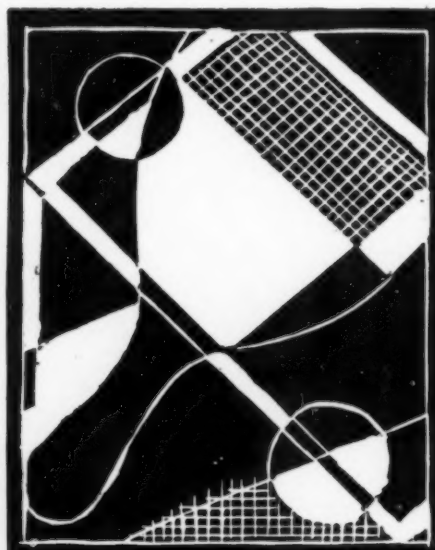
Block printing is a form of creative expression which is almost a one hundred per cent hit with any class.



BASEBALL



ARCHERY



PING PONG

ARLENE WOLLMAN

Calendar block prints by 84 students of Roosevelt Junior High School, Milwaukee, Wisconsin

A NEW APPROACH TO POSTER MAKING

BERNICE BINGHAM, Newark, New Jersey



ACH child had two small sheets of newsprint paper and an air of expectancy for they knew a "surprise" was in the offing. I told them that first we were going to make abstract designs on three sides of the paper. I explained that a good

abstract design had one strong line that everyone would notice first, several opposing lines that go in the opposite direction from the big important line, and, finally, any empty space remaining might be filled with a different kind of line from any other used in that design. After that explanation the fifth and sixth graders proceeded with the air of playing a game. When the majority of pupils had finished their three abstract designs I told them that the fourth side of the paper was for them to write slogans that would tell people in four words or less what they could do to help win the war. Each child was to have at least three slogans. That ended the first art period spent on Victory Posters in a complete and exciting air of mystery.

At the beginning of the next period we talked about what would make a person stop to look at a poster. We decided that ordinary, horizontal lettering, unless it were outstanding by reason of size or other characteristics, was not good for a poster. Lettering at an angle, if it remained readable, was voted the most effective. The class also decided that any illustration might be simple and perhaps depend on repetition or exaggeration for attracting people's attention.

Having decided on the qualities of a good, modern poster, I told the surprised class that we were going to turn the abstract designs into posters with the slogans suggesting the subject-matter. This was done during the remainder of the second period by means of individual conferences between a child and myself. The results were amazing and full of zip. Lines in the design would suggest illustrations and often the opposing lines were found very good to place the lettering on. While these conferences were going on, the rest of the class worked on a lettering alphabet with the emphasis, as usual, on making the letters touch the guide lines top and bottom.

After the result of the first conference was enlarged to actual size of finished poster on cheap paper, we had a second conference to refine details and determine whether lettering was large enough to be effective. We decided that the largest letters had to be at least three inches tall on the eighteen by twenty-two inch cardboards.

Once the poster was traced onto the good white cardboard the hardest part was over. Coloring proceeded in either crayon or paint, determined by individual preference and skill. The final results were entirely different from the traditional school poster and pointed us all towards a happy future in modern poster making.






Everyone is interested in things pertaining to himself. Something that pertains to self is one's name and initials. My seventh and eighth graders enjoyed designing their monograms. They started with various shapes, squares, oblongs, circles, triangles, etc., then fitted their initials into these shapes. The letter of the last name was placed last or in the middle if the middle position was the most prominent. It was found that some letters were much easier to work with than others and that some fit curved shapes with straight sides. After each person had drawn several on newsprint, the best one was chosen and cut of colored paper.

Myrtle G. Sanders, Art Supervisor, Sault Ste. Marie, Michigan



Because neither block printing nor bookplates such as these are anything new, there is relatively little to say concerning them, except that the children of our seventh grade art class were free to express their own ideas. It was interesting to me how many of these said ideas reflected their own interests and individualities. Many of them had never seen a bookplate before, nor were they conscious of its function; consequently, when they made a number of them for their personal use, a new artistic venture was opened up to them and a renewed interest in their own books as well.

Earlene E. Burgett, Ionia, Michigan



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BENJAMIN FRANKLIN—Printer

(Continued from page 75)

Once again, as in England during his youth, he came to a European country just when it was enjoying a rebirth of enthusiasm for fine typography. Once again he became friendly with men who were in the vanguard of the new movement. And once again, he learned what he could, and then contributed what he was able.

At Passy, he set up a French press. There he printed some serious articles and some frivolous pieces for his friends, and forms for his use in office work. The old man began to experiment with his boyhood craft. He tried out the new type design which was tending toward "modern face." He encountered Firmin Didot, who was developing the new style, and Fournier, who had devised the point system for the measurement of type and had written a typographical manual. Anisson and Didot were constructing new types of presses. All this was preliminary to the tremendous changes in typography that were to take place in the years immediately following Franklin's death.

Franklin received honors and distinctions in science, in government, and in society. But the thread running through his life was the trade to which he was apprenticed as a boy.

In Memoriam

With more than ordinary regret we have to record the death of Mrs. Dora H. Campbell, former Art Supervisor of Winnipeg, Canada. Mrs. Campbell, in cooperation with Miss Rehnstrand, Associate Editor, proposed and sponsored the Canadian Number of *School Arts*, April 1944, and her contributions were features of that particularly enjoyable number. To have carried on her work, knowing as she did that an incurable physical difficulty was imminent, required bravery seemingly beyond human possibility. A letter from Mrs. Campbell during those inexpressibly trying days, gave evidence of a courageous spirit which is an inspiration. Surely this great teacher has left us an example of the art of living transcending all other arts. *School Arts* is honored in thus paying tribute to a courageous soul.

The Art Teachers' Association of Philadelphia has just held its Annual Fall Show at which were exhibited Water Colors, Pastels, Black and Whites, and Crafts, all done by the members of this active organization. The exhibition was open September 18 to 30, and received the same recognition as other professional shows.

Such organizations are of inestimable value to those taking an active interest and to the community supporting them. *School Arts* is pleased to note these events, for they advance the cause of art education in a practical way, and strengthen the efficiency of art educators.

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THE NOVEMBER COVER

In this panel of figures in Decorative Repeat, Esther deLemos Morton has depicted the History of the Book. The Egyptian carries a papyrus scroll and his writing instruments against a background of hieroglyphics. He is preceded in the decoration by a Babylonian who carries a clay cylinder of cuniformal writing, the detail of which is repeated in the background of his panel. To the right of the Babylonian is a Roman in flowing toga with the wax slab book of that time. The Monk represents the Middle Ages with a large and massive volume, the forerunner of our book of today.

The large areas of gesso were first painted with a brush and let harden to the consistency of firm putty or leather hard clay. The detailed lines and decorations were then cut into the gesso with a small silk screen knife. For the craftsman who likes to carve, this method of gesso procedure presents unlimited possibilities for decorative research.

When thoroughly dry the surface of the panel was rubbed with a rust oil paint to give an antiqued finish and then coated with a clear varnish for protection.

CORRECTION

On page 13-a of the October issue of *School Arts* a note about the Teacher's Kit published by United Air Lines Transportation Corporation contained certain misinformation. These kits are organized for three groups: for High Schools, for Intermediate Grades, for Primary Grades. The material in these Kits, adapted to the age, is extremely educational, for the time will soon come when aviation will be a if not the more

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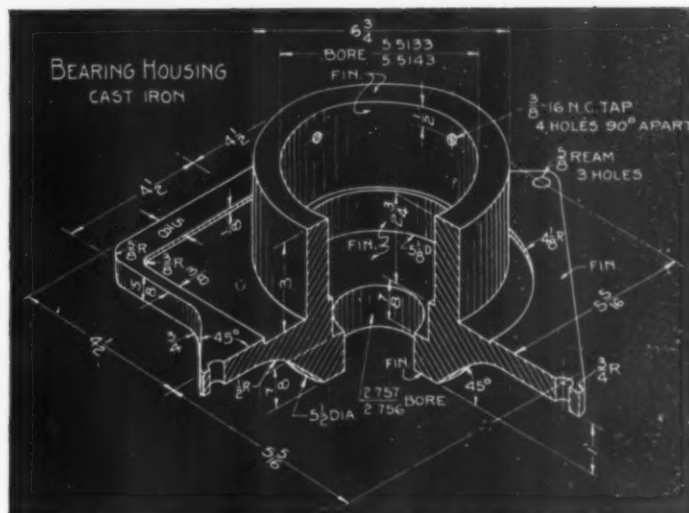
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School and College Service, Palmer House, Chicago 3, Illinois, or *School Arts* asking for T.E.B. No. 4410-C. The price of these Kits is 25 cents per unit.



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TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester 8, Mass., and enclosing a three-cent stamp for each item requested.

★From one of the many artistic pieces from the Department of Education, American Type Founders, comes this slogan: "Printing and Education are Inseparable." It occurs 26 times as the words are employed to show that number of type styles in this particular folder. The study of the history of many men whose names are familiar to all Americans will prove that they began their education as printers, which in their cases seems to show that this slogan is correct. The art of printing is being taught in many American schools today. It should be established in many more. We recommend that art teachers secure some of the interesting literature of the American Type Founders, which will be forwarded by asking *School Arts* for copies of T.E.B. 441-C.

★"Stars from the Firmament of Books" is the heavenly title of an earthly folder put out by the American Crayon Company, in which is found announcements of a collection of books which are splendid teaching helps for teachers of all grades and subjects. This Company has been publishing such helps since the days of Louis Prang, thus their experience has made them experts in selecting subjects of universal value. *School Arts* readers should know about and secure some of these helpful books. Send to *School Arts* for T.E.B. 442-C and learn about them.

★Are you acquainted with the National Geographic School Bulletins? They are published weekly throughout the school year (thirty issues) and will be mailed to teachers in the United States and its possessions for one year upon receipt of 25 cents. These Bulletins give much information, with illustrations, about the countries and people with whom the United States is particularly interested at this time. They are wonderfully helpful in correlating geography and history with art work. *School Arts* will be glad to take your order if you ask for T.E.B. No. 443-C, and enclose 25 cents.

★Columbia University is offering courses in Creative and Applied Arts for 1944-1945 in University Extension. The teaching method is broad and flexible, designed for students who wish to be creative artists. Students may learn the technique of oil, water color, egg-tempera, fresco, etc., under guidance of professionals in open studios as they pursue their own creative work. The winter's program looks like a great opportunity for those of determined mind to become competent workmen. A request to *School Arts* for T.E.B. No. 444-C will bring all necessary information.

★*School Arts* subscribers should write for a sample of the Eagle Turquoise Prismacolor Pencil which has several qualities of value. No charge for the sample, but please give us the name of

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This pen and ink caricature by Walter C. Trout called for a mask to protect the subject's head and hand from the spray. Such a mask is often made by pasting tracing paper all over the drawing with rubber cement, after which the X-acto Knife is used to outline those areas to be protected. The rest of the paper is then stripped off and the surplus cement is rolled away. The dotted background can then be sprayed on with an atomizer (1), or spattered on with a brush and match (2), or a brush and screen (3).



This advertisement is an adaptation of a page in **TWELVE TECHNIQUES** (right), a booklet of hints prepared by a leading authority for the artist, student, and teacher. A copy is yours for 10 cents.



X-ACTO CRESCENT PRODUCTS CO., INC.

440 Fourth Ave., New York 16, N. Y.

School Arts, November 1944

your pencil dealer when asking *School Arts* for T.E.B. No. 445-C and enclosing the 3-cent stamp.

★At the Eastern Arts Convention we picked up a folder bearing the name of the Floquil Products, Inc. It described and illustrated the Floquil Dri-Ink, a specially compounded liquid ink which "dries while you wait," is permanent, waterproof, and eliminates danger of smudged and ineligible marks. It has other desirable features and may be used for marking on paper, fibre board, cellophane, glass, metal, wood, plastics, cement, plaster, burlap and other textiles. We suggest that you ask *School Arts* for information about this product which meets the needs of schools as well as commerce. A request for T.E.B. No. 446-C will bring this folder.

★"How to Make Costumes for School Plays and Pageants" is the title of a new 36-page booklet written to make the problem of costumes easy, even for the amateur seamstress. With the simple directions, well illustrated, the book contains explanations for 23 different costumes most used in schools and community plays. Among the costumes included are those for Puritans, Tigers, Spaniards, all the Christmas figures, an unusual new idea for animals, and many valuable hints on renovating an old wardrobe of costumes and keeping it usable year after year.

The book has been written by Agnes Lilley, Art Instructor of the Winnetka (Ill.) Public Schools, and is published by Rit Products Corporation of Chicago. Complimentary copies are available to teachers, therefore a letter to *School Arts* asking for T.E.B. No. 447-C will bring a copy.

★Art teachers who make much of design, need to be informed of changes which are constantly taking place in the use of basic raw materials, because industrial design demands knowledge of application of the design—whether to wood, plastics, metal, or what. We suggest that such teachers who read *School Arts* get a copy of "The Coming Battle of Materials," a reprint from the magazine *Interiors*, and put out by Dohner & Lippincott, New York. If you will ask *School Arts* for T.E.B. No. 448-C, we will try to send you a copy. It is a very informative, although entirely commercial, piece of literature.

★Erpi Classroom Films, Inc., acquired by the Encyclopaedia Britannica of Chicago, have a series of regional geography and history films which provide a "wonderful means of accelerating the teaching of the history and geography of the United States." These films used in correlation with an art course add immeasurably to the value of art education as well as to a broad cultural education. To be informed about these additional helps should be an incentive if not the primary duty of every art teacher. If you will ask *School Arts* for T.E.B. No. 449-C, full information about these films will be forwarded.

AMERICAN EDUCATION WEEK

November 5-11, 1944

"Education for New Tasks" is the theme for the twenty-fourth annual observance of American Education Week.

The United States is engaged in the greatest war in history. Before us loom the tasks of the post-war years which only an educated citizenry can hope to master. Such times require a great public

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There are many factors in the solution of the momentous issues that will face the nation in the post-war years—winning the peace, maintaining employment and other problems; but universal and adequate education of all the people is the basic ingredient of every sensible prescription.

We spare no expense to get people ready to win a war. Public sentiment would not tolerate any proposal to send American boys into battle without the best of training. Shall we do less to help our young people win the battles of peace?

American Education Week is an opportunity to interpret the role of education in the post-war years as well as the present contribution of the schools to the war effort.

The NEA has prepared materials to assist local schools in the observance of American Education Week such as a poster, leaflets, a sticker, a manual, plays, a movie trailer, radio scripts, newspaper advertising mats, and other materials. Address the National Education Association, 1201 Sixteenth Street, N.W., Washington 6, D.C., for an order form and further information.

NATIONAL WAR FUND, INC.

School Arts is pleased to publish important facts about the activities of the National War Fund Inc., which may have escaped elsewhere the attention of our readers.

The National War Fund is the sole financing organization for 19 war-related agencies serving our own fighting men and our allies—such as the USO, United Seamen's Service, War Prisoners Aid, United China Relief, Russian War Relief, and others.

The National War Fund is served by 4,000,000 volunteer workers in cities, towns and hamlets throughout the nation. Working through 48 state organizations in direct contact with the national office, the yearly appeal is carried on by 10,000 committees—these include Community Chests, County Committees and State War Chests. In this way, virtually every local community in America participates in the National War Fund campaign. Alaska, Puerto Rico, Canal Zone and Hawaii also participate.

The President, acting through the President's War Relief Control Board, has authorized two national appeals each year for war philanthropies—the National War Fund in the Fall and the American Red Cross in the Spring.

Thanks to this organization, American soldiers who face the prospect of spending many months inside barbed wire fences may come out of their confinement with far more vocational knowledge and "book learning" than they possessed when they were taken prisoner.

High school and university classes, using correspondence courses, prepared by the U. S. Armed Forces Institute, and thousands of textbooks sent by War Prisoners Aid, are being conducted in almost all of the prison camps. The "university-in-exile" in Stalag VII-A boasts a school building and individual classrooms and daily instruction, for almost 1,000 prisoners, in sixteen different subjects including a Writers' Workshop, Photography, and Automobile Mechanics.

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SCHOOL ARTS

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School Arts, November 1944

NEW BOOKS for the Art Teacher

All books for review should be mailed to Book Review Editor, School Arts Magazine, Stanford University, California

FREEHAND DRAFTING, by Anthony E. Zipprich. Published by D. Van Nostrand Co., Inc., 250 Fourth Avenue, New York 3. Price, \$1.75.

Freehand Drafting is of especial value to those who do not find it convenient or who do not have the time to make drawings with instruments and, as a consequence, this book is designed for mechanics, salesmen, executives, and for students in evening and trade schools. It includes about 170 problems and exercises, besides clear-cut sketches which illustrates every step and operation in freehand drafting.

There are 149 pages and it is 6¼ by 9¼ inches in size.

The Good Housekeeping SEE AND SEW, by Mariska Karasz. Drawings by Christine Engler. Published by Frederick A. Stokes Company, New York and Philadelphia. Price, \$1.50.

A learning-to-sew book for the beginner, done from the new angle of picture instruction. It was primarily prepared for little girls but in these days of wartime economy and Red Cross sewing circles, it is useful to any woman who has not sewed before or a busy mother who hasn't time to teach her little girls to sew.

Size, 10¼ by 7¼ inches and contains 82 pages.

PICTURE MAP GEOGRAPHY OF MEXICO, CENTRAL AMERICA AND THE WEST INDIES, by Vernon Quinn. Pictures by Da Osimo. Published by Frederick A. Stokes Company, New York and Philadelphia. Price, \$2.00.

A book that tells the story of the people, their life, and describes the countries that lie south of us. It is told in simple but colorful text with just enough history of each country to make it easy to remember.

Beautifully drawn pictures maps by Da Osimo, illustrate the book. Size, 10¼ by 7¼ inches and contains 114 pages.

THE DECEMBER SCHOOL ARTS

Design, Decoration, and Crafts will be featured in December. Some of our best-known art teachers and craftsmen will contribute articles of great value—Lester Griswold, Beula Wadsworth, William Rice, Carmen Trimmer, Myrtle Sell, to name a few.

The leading article will be a 6-page illustrated "play by play" description of the fascinating craft of "Chip Carving," by the Editor, Pedro deLemos. We doubt if anyone understands this art better, for he has made a study of it at its source in Europe, and practiced it in his studio for years.

Other articles will be on the general principles of design with specific application; learning about clay, ceramics, and designing a kiln; making a writing case, curtains, and a box loom; conservation projects in art and how art has aided the war effort.

The December School Arts will be a number to be anticipated with interest and used with delight.

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FOURTEENTH CATALOG

War-time conditions have prevented issuance of our big, new Fourteenth Catalog on the date originally scheduled. We regret this necessary delay. Issuance date is now indicated as November 1.

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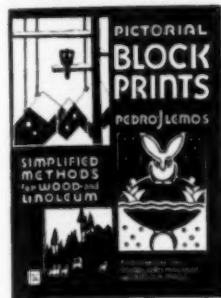
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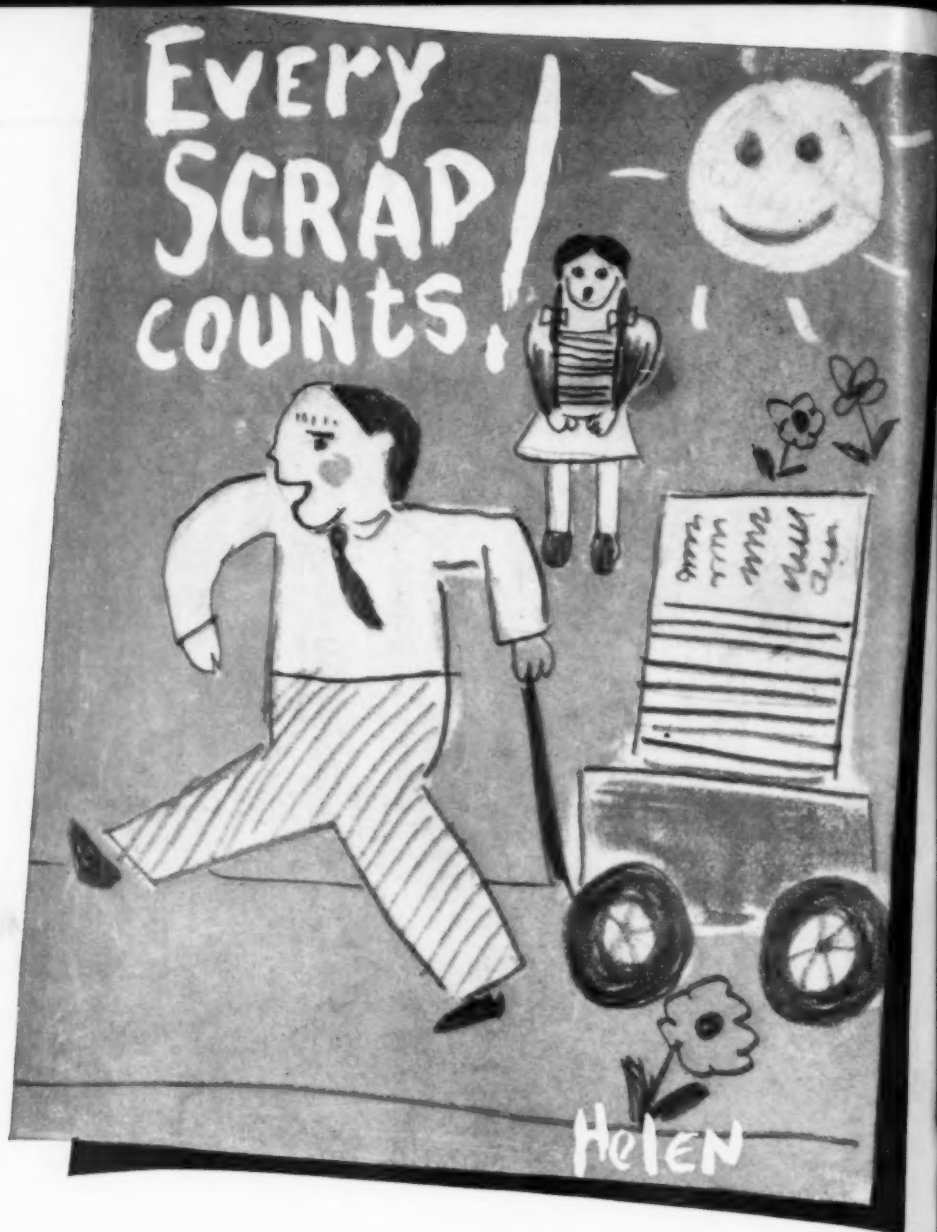


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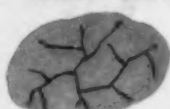
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